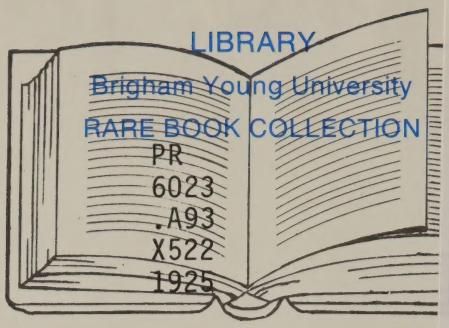
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A Bibliography of the Writings of D. H. Lawrence

UPB

BOOKS by D. H. LAWRENCE

Fiction: Novels

The White Peacock (1911)
The Trespasser (1912)
Sons and Lovers (1913)
The Rainbow (1915)
Women in Love (1920)
The Lost Girl (1920)
Aaron's Rod (1922)
Kangaroo (1923)
The Boy in the Bush (1924)
(with M. L. Skinner)

Fiction: Short Stories and Novelle

The Prussian Officer (1914)
England, My England (1922)
The Ladybird (1923)
St. Mawr (*In preparation*)

Poetry

Love Poems and Others (1913)
Amores (1916)
Look! We Have Come Through! (1917)
New Poems (1918)
Bay (1919)
Tortoises (1921)
Birds, Beasts and Flowers (1923)

Drama

The Widowing of Mrs. Holroyd (1914)
Touch and Go (1920)

Travel

Twilight in Italy (1916)
Sea and Sardinia (1921)

Metaphysics

Psychoanalysis and the Unconscious (1921)
Fantasia of the Unconscious (1922)

History

Movements in European History (1921)

Criticism

Studies in Classic American Literature (1923)

Translation

Mastro-Don Gesualdo, by Giovanni Verga (1923)
Little Novels of Sicily, by Giovanni Verga (1925)

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A Bibliography

of the Writings of

D. H. Lawrence

By
Edward D. McDonald

With a Foreword by D. H. Lawrence

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1925

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THE BAD SIDE OF BOOKS

By D. H. Lawrence

THERE doesn't seem much excuse for me, sitting under a little cedar tree at the foot of the Rockies, looking at the pale desert disappearing westward, with hummocks of shadow rising in the stillness of incipient autumn, this morning, the near pine trees perfectly still, the sunflowers and the purple michaelmas daisies moving for the first time, this morning, in an invisible breath of breeze, to be writing an introduction to a bibliography.

Books to me are incorporate things, voices in the air, that do not disturb the haze of autumn, and visions that don't blot out the sunflowers. What do I care for first or last editions? I have never read one of my own published works. To me, no book has a date, no book has a binding.

What do I care if "e" is somewhere upside down, or "g" comes from the wrong fount? I really don't.

And when I force myself to remember, what pleasure is there in that? The very first copy of *The White Peacock* that was ever sent out, I put into my mother's hands when she was dying. She looked at the outside, and then at the title-page, and then at me, with darkening eyes. And though she loved me so much, I think she doubted whether it could be much of a book, since no-one more important than I had written it. Somewhere, in the helpless privacies of her being, she had wistful respect for me.

But for me in the face of the world, not much. This David would never get a stone across at Goliath. And why try? Let Goliath alone!— Anyway, she was beyond reading my first immortal work. It was put aside, and I never wanted to see it again. She never saw it again.

After the funeral, my father struggled through half a page, and it might as well have been Hottentot.

"And what dun they gi'e thee for that, lad?"

"Fifty pounds, father."

"Fifty pound!" He was dumbfounded, and looked at me with shrewd eyes, as if I were a swindler. "Fifty pound! An' tha's niver done a day's hard work in thy life."

I think to this day, he looks upon me as a sort of clever-ish swindler, who gets money for nothing: a sort of Ernest Hooley. And my sister says, to my utter amazement: "You *always* were lucky!"

Somehow, it is the actual corpus and substance, the actual paper and rag volume of any of my works, that calls up these personal feelings and memories. It is the miserable tome itself which somehow delivers me to the vulgar mercies of the world. The voice inside is mine forever. But the beastly marketable chunk of a published volume is a bone which every dog presumes to pick with me.

William Heinemann published *The White Peacock*. I saw him once; and then I realized what an immense favour he was doing me. As a matter of fact, he treated me quite well.

I remember, at the last minute, when the book was all

printed and ready to bind: some even bound: they sent me in great haste a certain page with a marked paragraph. Would I remove this paragraph, as it might be considered "objectionable," and substitute an exactly identical number of obviously harmless words. Hastily I did so. And later, I noticed that the two pages, on one of which was the altered paragraph, were rather loose, not properly bound in to the book. — Only my mother's copy had the paragraph unchanged.

I have wondered often if Heinemann's just altered the "objectionable" bit in the first little batch of books they sent out, then left the others as first printed. Or whether they changed all but the one copy they sent me ahead.

It was my first experience of the objectionable. Later, William Heinemann said he thought *Sons and Lovers* one of the dirtiest books he had ever read. He refused to publish it. — I should not have thought the deceased gentleman's reading had been so circumspectly narrow.

I forget the first appearance of *The Trespasser* and *Sons and Lovers*. I always hide the fact of publication from myself as far as possible. One writes, even at this moment, to some mysterious presence in the air. If that presence were not there, and one thought of even a single solitary actual reader, the paper would remain forever white.

But I always remember how, in a cottage by the sea, in Italy, I re-wrote almost entirely that play, *The Widowing of Mrs. Holroyd*, right on the proofs which Mitchell Kennerley had sent me. And he nobly forbore with me.

But then he gave me a nasty slap. He published *Sons*

and Lovers in America, and one day, joyful, arrived a cheque for twenty pounds. Twenty pounds in those days was a little fortune: and as it was a windfall, it was handed over to Madame; the first pin-money she had seen. Alas and alack, there was an alteration in the date of the cheque, and the bank would not cash it. It was returned to Mitchell Kennerley, but that was the end of it. He never made good, and never to this day made any further payment for *Sons and Lovers*. Till this year of grace 1924, America has had that, my most popular book, for nothing — as far as I am concerned.

Then came the first edition of *The Rainbow*. I'm afraid I set my rainbow in the sky too soon, before, instead of after the deluge. Methuen published that book, and he almost wept before the magistrate, when he was summoned for bringing out a piece of indecent literature. He said he did not know the dirty thing he had been handling, he had not read the work, his reader had misadvised him — and *Peccavi! Peccavi!* wept the now be-knighted gentleman. Then around me arose such a fussy sort of interest, as when a really scandalous bit of scandal is being whispered about one. In print my fellow-authors kept scrupulously silent, lest a bit of the tar might stick to them. Later Arnold Bennett and May Sinclair raised a kindly protest. But John Galsworthy told me, very calmly and ex cathedra, he thought the book a failure as a work of art. — They think as they please. But why not wait till I ask them, before they deliver an opinion to me? Especially as impromptu opinions by elderly authors are apt to damage him who gives as much as him who takes.

There is no more indecency or impropriety in *The Rainbow* than there is in this autumn morning — I, who say so, ought to know. And when I open my mouth, let no dog bark.

So much for the first edition of *The Rainbow*. The only copy of any of my books I ever keep is my copy of Methuen's *Rainbow*. Because the American editions have all been mutilated. And this is almost my favourite among my novels: this, and *Women in Love*. And I should really be best pleased if it were never re-printed at all, and only those blue, condemned volumes remained extant.

Since *The Rainbow*, one submits to the process of publication as to a necessary evil: as souls are said to submit to the necessary evil of being born into the flesh. The wind bloweth where it listeth. And one must submit to the processes of one's day. Personally, I have no belief in the vast public. I believe that only the winnowed few *can* care. But publishers, like thistle, must set innumerable seeds on the wind, knowing most will miscarry.

To the vast public, the autumn morning is only a sort of stage background against which they can display their own mechanical importance. But to some men still the trees stand up and look around at the daylight, having woven the two ends of darkness together into visible being and presence. And soon, they will let go the two ends of darkness again, and disappear. A flower laughs once, and having had his laugh, chuckles off into seed, and is gone. Whence? Whither? Who knows, who cares? That little laugh of achieved being is all.

So it is with books. To every man who struggles with his own soul in mystery, a book that is a book flowers once, and seeds, and is gone. First editions or forty-first are only the husks of it.

Yet if it amuses a man to save the husks of the flower that opened once for the first time, one can understand that too. It is like the costumes that men and women used to wear, in their youth, years ago, and which now stand up rather faded in museums. With a jolt they re-assemble for us the day-to-day actuality of the by-gone people, and we see the trophies once more of man's eternal fight with inertia.

Lobo
September 1st, 1924

INTRODUCTION

THIS BOOK, a record of the published writings of Mr. D. H. Lawrence, follows the general plan of the *Centaur Bibliographies* which have preceded it. The opening section contains collations of the first issues of Mr. Lawrence's books, twenty-seven in all. Among these collations is that of *Movements in European History*, a book written by Mr. Lawrence, published under the *nom de plume* Lawrence H. Davison, and never heretofore openly attributed to him. Many of the collations are accompanied by notes. Some of these discuss bibliographical points which could not be adequately covered in the more technical descriptions of the books; others estimate the relative scarcity of the various items, or give information about interesting editions after the first; a few are critical.

Since ten of Mr. Lawrence's books were first published in America, some consistent method had to be found for ranking the American "firsts" of an English author. The plan adopted for this work was to list the first publication of each book, regardless of place of publication, as the real first edition of that book. It was difficult to escape the logic and common-sense of this solution of a vexing problem. But because the whimseys, prejudices, and sentiments of book-collectors are often notoriously free from logical or sensible restraints, all of the first English editions of Mr. Lawrence are fully described, even though some

of them appeared months after the corresponding American editions.

Preceding each collation, the year, the month, and, in important instances, the day of publication are given. This information, for the American books, was supplied especially by Mr. B. W. Huebsch and Mr. Thomas Seltzer. Similar information about the English books was received from Mr. Lawrence's London publishers, but only in part; in the main, the year and the month of publication were taken from the *English Catalogue of Books*. Information from this source does not always agree absolutely with publishers' records; but it was usually accepted as sufficiently accurate, since the month of publication at least is oftener a nice refinement in a bibliography than a significant fact. So much for the first section of this study.

The other sections are: Translation; Contributions to Books; Contributions to Periodicals; Studies and Reviews. All but the first of these require some special comment.

In cataloguing Mr. Lawrence's writings every reasonable effort was made (with what success cannot now be told) to insure a complete record of his numerous and varied contributions to books. In this business it is plainly impossible to be sure that some items have not been overlooked. Without in the least attempting to disarm criticism, one may properly call attention to the great difficulty of running down anthologies of modern poetry and prose, to the making of which there seems, indeed, to be no end. Added to this is the even greater difficulty of ascertaining what these anthologies contain, without examining each one separately. There simply isn't an index of modern

collections of poetry. And indices of the short story leave much to be discovered elsewhere.

Nevertheless, under Contributions to Books are listed some thirty volumes with Lawrence material. They are treated in two ways: the books which contain Lawrence "first printings between boards" are fully described and annotated; those which include reprintings only are not described, but the extent and the source of Mr. Lawrence's contributions to them are noted. The former are genuine Lawrence items and should be in a comprehensive collection of his writings.

In the fourth section of this study will be found an approximately complete record of Mr. Lawrence's contributions to periodicals. These contributions are not, everything considered, numerous. There are reasons for this. It has not been Mr. Lawrence's custom to publish novels serially. He is not a voluminous writer of short stories, contenting himself, evidently, with being a great one. He has never been much given to reviewing, or to any other sort of hack-writing. Plainly, these are not Mr. Lawrence's ways of keeping the pot boiling.

But numerous or not, the contributions to periodicals are often of great interest — even for reasons unrelated to technical bibliography. For example, many American reviewers of *Studies in Classic American Literature*, published August, 1923, were bewildered by what they considered a surprise attack along our Parnassian front. Others, less alarmed but scarcely more informed, found a direct connection between the book and Mr. Lawrence's visits to our shores in 1922 and 1923. "Obviously," they

seemed to reason, "the author of this volume came to *These States* for a first-hand view of our literary shrines, and here is the critical account of his pilgrimage." All very interesting, if true. In point of fact, long before 1923 many of the studies, in their first forms, lay quietly inurned, but recoverable, in the files of the *English Review*. The earliest study goes back to November, 1918, and most of the others followed hard upon the first.

There is, too, something for the collector among the contributions to periodicals. Items of particular interest to him are commented upon. In this connection, a special effort was made to list the Lawrence material in out-of-the-way magazines. Some of this sort to which Mr. Lawrence contributed were, alas, not long for this hard world. *The Blue Review, The Signature,* and *The Seven Arts* are typical examples of such ephemera.

Although perhaps a majority of Mr. Lawrence's contributions to periodicals were subsequently used in certain of his works, many remain uncollected. The notes which follow the separate items will usually enable the curious to distinguish the collected from the uncollected. They will also show that Mr. Lawrence often altered the titles of poems and stories before including them in his books. But there the notes stop. No consistent effort was made to deal with the larger phase of Mr. Lawrence's textual revisions. That lies outside the scope of this volume. However, a comparison, say, of the stories in *The Prussian Officer* with their first published forms will show that Mr. Lawrence's revisions go much beyond titles.

Regarding the chronological lists of Studies and Reviews

little need be said — except perhaps in apology. They do not, strictly, belong in a volume of this sort, but were finally included for whatever value they might have as an index to the critical comment on Mr. Lawrence's writings since the publication of *The White Peacock*. The lists make no claim to completeness. Nevertheless, they are probably more inclusive than they should be. Along with much that is fine, they contain much that is pointless and futile. But this is not surprising: the average critic sitting in judgment of Mr. Lawrence is quickly *au bout de son latin*.

Such, then, is the general plan of this bibliographical study. Designed primarily to meet the needs of Lawrence collectors, it will also be serviceable to students of what is now the most brilliant and challenging career in really contemporary English literature. And it may have a further use. Although Mr. Lawrence is quite without the sort of pride in authorship that busies itself with shapes of books or records of publications, he may nevertheless find in this glorified card-index some usefulness. If so, I shall be repaid for the making of it.

And now a word of thanks for help on this book must go especially to Mr. Lawrence, to Mr. Harold T. Mason, to Mr. David Jester, Jr., and to Mr. Carroll Frey. Mr. Lawrence first told me about *Movements in European History*, and he has generously forwarded my work in other ways. The intrepid publishers of this volume made it possible for me to examine duplicates of the various Lawrence items, and Mr. Mason's knowledge of the investiture of the books herein described was frequently

drawn upon. Mr. Frey helped with the typography — which in a book like the present is no small matter. I am also indebted to a number of people, both in England and America, for replies to many sorts of questions.

An appropriate conclusion to this introduction would be, I have no doubt, a solemn recital of the General Confession. But there's no good here prating of things done or left undone. There simply isn't. Bibliolatry has its virtues, but sweet charity is not among them. Indeed she's not. All this by way of letting the users of this book know that reports of my sins of omission and commission will be received with true stoical fortitude.

EDWARD D. MCDONALD

Philadelphia
October 15, 1924

FIRST EDITIONS

FIRST EDITIONS

(1)

THE WHITE PEACOCK

Published January 1911

THE / WHITE PEACOCK / By / D. H. Lawrence / (*publisher's device*) / London / William Heinemann / 1911

COLLATION: — pp. iv+496, consisting of half-title (with list of *New 6s. Novels* — eleven items — in upper left of verso), pp. (i, ii); title-page, as above (with *Copyright, London, 1911, by William Heinemann, and Washington, U.S.A., / by Duffield and Company* at foot of verso), pp. (iii, iv); fly-leaf, with *Part I* and signature *1* on recto (verso blank), pp. (1, 2); text, pp. 3-496. There is no printer's imprint. There are divisional fly-leaves, which mark the three parts of the book, at pp. (1, 2), (189, 190), (359, 360). Pp. (2), (188), (190), (358), (360) blank.

Crown 8vo, $7\frac{7}{16}$x$4\frac{3}{4}$; issued in greenish dark blue cloth; front cover has across top three-panel rectangular form in black, middle panel of which encloses lettering and ornamentation in white as follows: *The White / Peacock /* (three dots) */ D. H. / Lawrence*; end panels enclose conventionalized rose-bush designs in black. Backbone ornamented and lettered across in gilt: (heavy line) */ The White / Peacock /* (three dots) */ D. H. / Lawrence /* (heavy line) / (heavy line) */ Heinemann /* (heavy line).

Back cover has at center blind stamp of publisher's device. Top and fore edges cut; bottom edges untrimmed. End-papers white.

The White Peacock, Mr. Lawrence's first book, was published by William Heinemann from plates imported from Duffield and Company, New York. The omission of the English printer's imprint was, however, accidental, not intentional. The exact date of the publication of the English edition was January 20, 1911, while that of the American issue was January 19. It is evident, therefore, that *The White Peacock* was meant to appear simultaneously in England and America. The book was, of course, manufactured late in 1910, and copyright proceedings were begun in both countries in this year, which is, in fact, given in the copyright notice in the American book.

The first binding order on the English *White Peacock*, I am informed by William Heinemann, Ltd., was for 750 copies. The second binding order was for a like number. The two bindings differ on one point. The first has a blind stamp of the Heinemann device, the wind-mill, on the back cover; the second has not. However, both "cases," which are otherwise alike, contain the first printed sheets. The inadvertent omission of the stamp from the second binding is the sort of variation which often occurs when the same sheets are bound at different times.

Copies of the first edition of *The White Peacock* are now genuinely scarce. The book is seldom listed in catalogues, where later Lawrence items are usually to be found. It is well known that certain books of compara-

tively recent publication tend, for one reason or another, to disappear. These are often first books, the initial editions of which are seldom large. *The White Peacock*, a notable first novel, is a good example of this tendency. I believe that the Heinemann *White Peacock* is as scarce as the Methuen *Rainbow*, universally regarded as the rarest Lawrence item. Certain it is that I have seen more copies of *The Rainbow* in fine condition than I have seen of *The White Peacock* in any condition.

Collectors who have a copy of this book, and who are curious about Mr. Lawrence's comment on the textual change made after the sheets were bound, will probably find a tipped-in leaf at pages 229 and 230. I have examined only four copies. All of these had the inserted leaf. I suspect the bowdlerizing was efficient and thorough, but I cannot, under the circumstances, be sure. However, in connection with this textual change appears my reason for including a collation of the American first edition of this book. The Duffield text is unaltered, as a comparison of the English and American editions of 1911 will show.

(1A)

THE WHITE PEACOCK

Published January 1911

THE / WHITE PEACOCK / A Novel / By / D. H. Lawrence / (*publishers' device*) / New York / Duffield & Company / 1911

COLLATION: — pp. viii+496, consisting of blank leaf, pp. (i, ii); half-title (verso blank), pp. (iii, iv); title-

page, as above (with *Copyright, 1910, by / Duffield & Company* / (a line) / *The Trow Press, New York* on verso), pp. (v, vi); table of *Contents* (verso blank), pp. (vii, viii); fly-leaf, with *Part I* on recto (verso blank), pp. (1, 2); text, pp. 3-496. There are divisional fly-leaves, which mark the three parts of the book, at pp. (1, 2), (189, 190), (359, 360). Pp. (2), (188), (190), (358), (360) blank.

Crown 8vo, $7\frac{3}{8}\times5$; issued in light blue cloth; front cover ornamented and lettered in white and dark blue as follows: (a spread peacock, in white and dark blue) / (a line, in dark blue) / (a heavier broken line, in the same) / *The White Peacock* / *D. H. Lawrence* / (all lettering in white, and is with all ornamentation surrounded by one-line border in dark blue). Backbone lettered in white: *The* / *White* / *Peacock* / (a line) / *Lawrence* / *Duffield* Back cover blank. All edges cut. End-papers white.

(2)

THE TRESPASSER

Published May 1912

THE TRESPASSER / By / D. H. Lawrence / (*publishers' device*) / London: Duckworth & Co. / Henrietta Street, Covent Garden / 1912

COLLATION: — pp. iv+292, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with *All rights reserved.* in center of verso), pp. (iii, iv); text, pp. (1)-292. Printers' imprint, beneath thin line,

at foot of p. 292 as follows: *Billing and Sons, Ltd., Printers, Guildford* At end of volume there is 20-page, numbered but undated, catalogue of *A Selection from / Duckworth & Co.'s / List of Publications*

Crown 8vo, 7¼x4⅞; issued in dark blue cloth; front cover has, at top and bottom only, thick line border, with thin inner line — both in blind; and inside of gilt circle at center is lettered in gilt as follows: *The / Trespasser / By the Author of / "The White / Peacock"* Backbone ornamented and lettered across in gilt: (one thick, one thin line at top) */ The / Trespasser / D. H. / Lawrence / Duckworth /* (one thin, one thick line at bottom). Back cover has at center blind stamp of publishers' device, but is otherwise blank. All edges cut. End-papers white.

Dealers in modern first editions call *The Trespasser* a "hard" book. It *is* scarce, but the dealers protest too much. Surely they are not correct in assuming, as they frequently do, that *The Trespasser* is as scarce as the Heinemann *White Peacock*, even if good copies of it are difficult to come by — as they certainly are.

Although the above is the genuine first issue of *The Trespasser*, there are extant copies identical with it on the inside, but in a light green "case," lettered on the front in black and on the backbone in gilt — except *Duckworth,* which is in black. The curious who have at hand a first edition of Mr. W. H. Davies' *Beggars*, also published by Duckworth, will know the cover-design of *The Trespasser* in green. The texture and the color of the cloths differ somewhat. I know nothing about this unusual form, except that the copy I have is on the inside, page for

page, identical with the above. One other copy has been reported to me, by Mr. Arthur Rogers, an English dealer.

The publishers (their file copies of *The Trespasser* having disappeared) are a bit vague, but they suggest that perhaps copies for the Colonial market were bound in green. This may be the answer; but since the green "case" is certainly more elaborate, and was probably more expensive than the blue, one suspects the former may have been a "trial" binding.

The first American edition of *The Trespasser* was published, from the Duckworth sheets, by Mitchell Kennerley, New York, 1912.

(3)

LOVE POEMS AND OTHERS

Published February 1913

LOVE (*dot*) POEMS / AND (*dot*) OTHERS / By (*dot*) D. H. Lawrence / Author of "The White Peacock" "The Trespasser" / Duckworth (*dot*) and (*dot*) Co. / Covent (*dot*) Garden (*dot*) London / MCMXIII

COLLATION: — pp. 6 (preceded by blank leaf) + lxiv, consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with *Several of these Poems have / appeared in the "English / Review," the "Nation," and / the "Westminster Gazette."* in center of verso), pp. (3, 4); table of *Contents*, pp. (5, 6); text, pp. i-(lxiv). Printers' imprint, beneath line, at foot of p. (lxiv) as follows: *Turnbull and Spears, Printers, Edinburgh*

Large cr. 8vo, 8⅝x6; issued in dark blue cloth; front cover has one-line border in blind, and at upper left is lettered in gilt as follows: *Love Poems / and Others / By / D. H. Lawrence* Backbone ornamented and lettered across in gilt: (one thick, one thin line at top) / *Love / Poems / and / Others* / (a line) / *D. H. / Lawrence / Duckworth* / (one thin, one thick line at bottom). Back cover has in lower left corner blind stamp of publishers' device, but is otherwise blank. Top edges gilt; fore and bottom edges cut. End-papers white.

Love Poems and Others was Mr. Lawrence's third book, and his first volume of poetry. As to the comparative scarcity of this first edition opinion differs greatly. Of the six books of poems (not counting *Bay*, a private press volume) by Mr. Lawrence, I am inclined to rank *Love Poems* third in scarcity. I suspect that both *Amores* (first issue, with the catalogue) and *Look! We Have Come Through!* are scarcer than this item. Be that as it may, *Love Poems* is far from common. Fortunately, however, the book was stoutly built, and copies of the first edition, when they do turn up, are usually in quite satisfactory condition — satisfactory even to collectors.

The first American edition of *Love Poems and Others* was published, from the Duckworth sheets, by Mitchell Kennerley, New York, 1913.

(4)

SONS AND LOVERS

Published May 1913

SONS AND LOVERS / By / D. H. Lawrence / Author of / "Love Poems," "The White Peacock," "The Trespasser" / (*publishers' device*) / London: Duckworth & Co. / Henrietta Street, Covent Garden / 1913

COLLATION: — pp. viii+424, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with *All rights reserved* in center of verso), pp. (iii, iv); dedication, *To / Edward Garnett* (verso blank), pp. (v, vi); table of *Contents* (verso blank), pp. vii, (viii); text, pp. (1)-423. Printers' imprint, beneath thin line, at foot of p. 423 as follows: *Billing and Sons, Ltd., Printers, Guildford* P. (424) blank. At end of volume there is 20-page, numbered but undated, catalogue of *A Selection from / Duckworth & Co.'s / List of Publications*

Crown 8vo, $7\frac{1}{4}$x$4\frac{3}{4}$; issued in dull dark blue cloth; front cover has two-line border in blind, and is lettered and ornamented in gilt as follows: *Sons and Lovers* / (three dots) *D. H. Lawrence* (three dots). Backbone ornamented and lettered across in gilt: (two lines at top) / *Sons / and / Lovers / D. H. / Lawrence / Duckworth* / (two lines at bottom). Back cover has in lower left corner blind stamp of publishers' device, but is otherwise blank. All edges cut. End-papers white.

Sons and Lovers, now universally acclaimed one of the great novels of recent years, appeals strongly to many collectors who go in for modern first editions. The signifi-

cance of the book was realized soon after its publication, and copies of the initial printing were evidently read, passed around, and reread. As a result, copies of this edition in excellent state are now seldom seen. Most show signs of hard use. Nevertheless, all Lawrence collectors entertain the hope of having some fine day an *editio princeps* of *Sons and Lovers* in what they can superciliously call "pristine condition." The incorrigibly optimistic want even the original dust-cover.

While waiting for this perfect copy, some collectors may do well to make sure that their present copies are of the first issue; for *Sons and Lovers* is rather a tricky item. A later issue in lighter blue cloth, without date on title-page, must not be confused with the real first issue described above, the cloth of which is an unusual dark blue — somewhat lighter than navy blue.

The first American edition of *Sons and Lovers* was published, from new plates, by Mitchell Kennerley, New York, 1913.

(5)

THE WIDOWING OF MRS. HOLROYD

Published April 1, 1914

THE WIDOWING OF / MRS. HOLROYD / A Drama in Three Acts / By / D. H. Lawrence / (*publisher's device*) / New York / Mitchell Kennerley / MCMXIV

COLLATION: — pp. x+94 (preceded and followed by

two blank leaves), consisting of fly-leaf, with series-title, *The Modern Drama Series / Edited by Edwin Björkman* at head, and *The Widowing of Mrs. Holroyd / D. H. Lawrence* at foot of recto (verso blank), pp. (i, ii); title-page, as above (with *Copyright 1914 by / Mitchell Kennerley / The* (dot) *Plimpton* (dot) *Press / Norwood* (dot) *Mass* (dot) *U* (dot) *S* (dot) *A* on verso), pp. (iii, iv); table of *Contents* (verso blank), pp. (v, vi); *Introduction,* by Edwin Björkman, pp. (vii)-x; divisional half-title (with list of *Persons* on verso), pp. (1, 2); text, pp. (3)-93; p. (94) blank.

Crown 8vo, $7\frac{3}{8}$x5; issued in red cloth; front cover has one-line border in blind, and is lettered in blind as follows: *The Modern Drama Series / Edited by Edwin Björkman* Backbone lettered across in gilt: *D. H. / Law- / rence /* (small ornament) */ The / Widow- / ing / of Mrs. / Hol- / royd / Mitchell / Kennerley* (The hyphens in lettering on backbone slant upward.) Back cover blank. All edges cut. End-papers white.

The first of Mr. Lawrence's two published plays. It is not generally realized that the American issue of *The Widowing of Mrs. Holroyd* preceded the English, which was, as a matter of fact, made from the Kennerley sheets. A not overly close examination of a Duckworth copy of this book will show that the fly-leaf with the series-title, etc. on recto, was cut out after the sheets had been sewed together. This accounts for the slight difference in the pagination of the two editions. Then, also, the matter on the reverse side of the Duckworth title-page clearly indicates that all of the sheets were American.

The first edition of *The Widowing of Mrs. Holroyd* was one thousand copies. Five hundred of these were sent to Duckworth and Company, and were by this house bound in the dark blue "case" described below. There is no certain way of telling which of the two books is the scarcer; but I should not be surprised to find that copies of the American issue are the harder to come by — at least, in good state. The English book still performs the trick of turning up over here in quite new condition.

(5A)

THE WIDOWING OF MRS. HOLROYD

Published April 1914

THE WIDOWING OF / MRS. HOLROYD / A Drama in Three Acts / By / D. H. Lawrence / London / Duckworth & Co. / 3, Henrietta Street, Covent Garden, W. C. / 1914

COLLATION: — pp. x+94 (preceded by one blank leaf not reckoned in pagination, followed by two), consisting of blank leaf, pp. (i, ii); title-page, as above (with *Copyright 1914 by J Mitchell Kennerley / The* (dot) *Plimpton* (dot) *Press / Norwood* (dot) *Mass* (dot) *U* (dot) *S* (dot) *A* on verso), pp. (iii, iv); table of *Contents* (verso blank), pp. (v, vi); *Introduction*, by Edwin Björkman, pp. (vii)-x; divisional half-title (with list of *Persons* on verso), pp. (1, 2); text, pp. (3)-93; p. (94) blank. At end of volume there is 20-page, numbered but undated, catalogue of *A Selection from / Duckworth & Co.'s / List of Publications*

Crown 8vo, 7⅞x5; issued in dark blue cloth; front cover

has two-line border in blind, and is lettered and ornamented in gilt as follows: *The Widowing / of Mrs. Holroyd /* (two dots) *D. H. Lawrence* (two dots). Lettered up the backbone in gilt: *The Widowing of Mrs. Holroyd* Back cover has in lower left corner blind stamp of publishers' device, but is otherwise blank. All edges cut. End-papers white.

(6)

THE PRUSSIAN OFFICER AND OTHER STORIES

Published December 1914

THE / PRUSSIAN OFFICER / AND OTHER STORIES / By / D. H. Lawrence / (*publishers' device*) / London / Duckworth & Co. / 3 Henrietta Street, Covent Garden

COLLATION: — pp. viii+312, consisting of blank leaf, pp. (i, ii); half-title (with list of four books *By the Same Author*, enclosed in one-line box, in center of verso), pp. (iii, iv); title-page, as above (with *Published December 1914* in center of verso), pp. (v, vi); table of *Contents* (verso blank), pp. (vii, viii); text, pp. (1)-310. Printers' imprint at foot of p. 310 as follows: *William Brendon and Son, Ltd. / Printers, Plymouth* Pp. (311, 312) are occupied by advertisements of four books *By D. H. Lawrence.* At end of volume there is 16-page, numbered but undated, catalogue of *A List of the Libraries / and Series of Copyright / Books Published by / Duckworth & Co.*

CONTENTS: The Prussian Officer; The Thorn in the Flesh; Daughters of the Vicar; A Fragment of Stained

Glass; The Shades of Spring; Second Best; The Shadow in the Rose Garden; Goose Fair; The White Stocking; A Sick Collier; The Christening; Odour of Chrysanthemums.

Crown 8vo, $7\frac{5}{16}$x$4\frac{7}{8}$; issued in dark blue cloth; front cover has two-line border in blind, and is lettered and ornamented in gilt as follows: *The Prussian Officer* / (three dots) *D. H. Lawrence* (three dots). Backbone ornamented and lettered across in gilt: (two lines at top) */ The / Prussian / Officer / D. H. / Lawrence / Duckworth /* (two lines at bottom). Back cover has in lower left corner blind stamp of publishers' device, but is otherwise blank. All edges cut. End-papers white.

The Prussian Officer was Mr. Lawrence's first volume of short stories. The first edition of this book exists in two several issues. The difference between them is marked, not by the binding, but by the catalogues at the end of the volumes. One of these catalogues is described above; the other, twenty instead of sixteen pages, is: *A Selection from / Duckworth & Co's. / List of Publications*

The publishers were unable to say which catalogue was in the first issue, and showed what amounted to alarm that anyone should be interested in the matter. They evidently regarded their correspondent as mildly insane. Publishers are of two varieties: the sort who understand the collector not at all, and the sort who understand him too, too well.

I have examined five copies of the book. All but one had

the catalogue mentioned in this note. What deduction may safely be made from this? Perhaps, that copies of the issue which I have collated are the scarcer. But are they also necessarily the earlier? One may well have doubts about that.

A somewhat detailed study of the two types of catalogues in Duckworth books between 1913 and 1916 is unfruitful, except to show that the catalogue mentioned in this discussion occurs in *Sons and Lovers* (1913), and that in the collation above appears in *Amores* (1916). But since the latter list seems to contain no book published after 1914, it might properly occupy space in a volume brought out in December of that year. The question of the real first issue of *The Prussian Officer* must, therefore, remain unsettled. One thing is certain: both books here discussed are of the first edition. A later issue, in somewhat lighter blue cloth, lettered in black, must not be confused with either.

The first American edition of *The Prussian Officer* was published, from the Duckworth sheets, by B. W. Huebsch, New York, 1916.

(7)

THE RAINBOW

Published September 30, 1915

THE RAINBOW / By / D. H. Lawrence / Author of "Sons and Lovers" / Methuen & Co. Ltd. / 36 Essex Street W. C. / London

COLLATION: — pp. viii+468, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with *First Published in 1915* in center of verso), pp. (iii, iv); dedication, *To Else* (verso blank), pp. v, (vi); table of *Contents* (verso blank), pp. vii, (viii); text, pp. (1)-463. Printers' imprint in center of p. (464) as follows: *Printed in Great Britain / by Hazell, Watson and Viney, Ld., / London and Aylesbury.* P. (465) is occupied by list, dated *Autumn, 1915,* of *Methuen's Popular Novels* Pp. (466-468) are occupied by publishers' brief résumés of the novels listed on p. (465).

Crown 8vo, 7½×5; issued in bluish dark green cloth; front cover has one-line border in blind, and is lettered across top in blind as follows: *The Rainbow / D. H. Lawrence* Backbone ornamented and lettered across in gilt: (flower and leaf design) / *The / Rainbow /* (single flower design) / *D. H. / Lawrence /* (same design as at top, augmented by leaf) / *Methuen* Back cover blank. Top and fore edges cut; bottom edges untrimmed. End-papers white.

The Rainbow, universally considered by dealers and collectors alike Mr. Lawrence's scarcest book, was published, according to *The English Catalogue,* in October, 1915. The publishers, however, said that the exact date of issue was September 30, 1915. And with that they stopped, for they seemed unwilling to give me any more information about the book. Altogether wry was the letter they wrote. But from other sources it is evident that *The Rainbow* was in circulation just six weeks before action for its suppression was successfully carried on November

13, 1915. The curious may consult a communication by G. W. de Tunzelmann, published in the *Athenæum,* November 20, 1915, which, if accurate, fixes the date of suppression.

Regarding the circumstances attending the action against the publishers, a letter by Mr. Gilbert Cannan, New York *Tribune*, January 10, 1920, is worth reading. Mr. Cannan asserts that after proceedings were brought "the publishers, taking alarm and not understanding what had happened, did not defend." This is substantially what Mr. Lawrence says in his preface to the present volume. The upshot of it was the publishers were fined and ordered to destroy their stock of the book, after which, one may suppose, all went "on with the War." Whether such copies as the publishers had on hand were committed to the tender mercies of the public hangman, I do not know. At any rate, it may be safely assumed that Methuen & Co., Ltd., complied fully with every mandate of the court, and that they distributed no copies of *The Rainbow* after November 13, 1915.

In his preface above Mr. Lawrence mentions the protests of Mr. Arnold Bennett and Miss May Sinclair against the suppression of *The Rainbow*. I regret my inability to give specific references to the time and place of these protests. But all indices failed me, and both Mr. Bennett and Miss Sinclair wrote that they could not now tell me where to look for their parts in the controversy. Both wrote against the suppression, but apparently in letters — not in special articles. In her reply to my inquiry Miss Sinclair gave this indication of her position: "I said that

the suppression of this book was a crime, the murder of a beautiful thing."

The first American edition of *The Rainbow* was published, from new plates, by B. W. Huebsch, New York, 1916. Subsequently Mr. Huebsch brought the book out in a more expensive form, but the text remained the same as that of the first American edition. These are the expurgated forms to which Mr. Lawrence refers. *The Rainbow*, with the Huebsch text, was published by Thomas Seltzer, New York, 1924.

It will be seen from all this that the complete text of the novel which lies so close to the affections of its author is to be found only in copies like the one collated above. The Methuen *Rainbow* is, I need hardly say, a very scarce book. Whether or not it is scarcer than the Heinemann *White Peacock* must remain a matter of opinion.

(8)
TWILIGHT IN ITALY

Published June 1916

TWILIGHT IN ITALY / By / D. H. Lawrence / (*publishers' device*) / London / Duckworth and Co. / 3 Henrietta Street, Covent Garden, W. C.

COLLATION: — pp. viii+312, consisting of half-title (with list of six *Works by D. H. Lawrence* at head of verso), pp. (i, ii); title-page, as above (with *First published 1916* in center of verso), pp. (iii, iv); acknowledgement — three lines (verso blank), pp. v,

(vi); table of *Contents* (verso blank), pp. vii, (viii); divisional fly-leaf, with *The Crucifix across the / Mountains* on recto (verso blank), pp. 1, (2); text, pp. 3-(311). Printers imprint at foot of p. (311) as follows: *Printed by R. & R. Clark, Limited, Edinburgh.* P. (312) blank. At end of volume are two separate 16-page catalogues: the first contains *Messrs. Duckworth & Co.'s / Spring / Announcements / 1916* The second, *A List of the Libraries / and Series of Copyright / Books Published by / Duckworth & Co.* There are divisional fly-titles before the major divisions of the work at pp. 1, 27, (223), (263). Pp. (2), (28), (222), (224), (262), (264) blank.

CONTENTS: The Crucifix across the Mountains; On the Lago di Garda — I. The Spinner and the Monks, II. The Lemon Gardens, III. The Theatre, IV. San Gaudenzio, V. The Dance, VI. Il Duro, VII. John; Italians in Exile; The Return Journey.

Crown 8vo, $7\frac{5}{16}\times4\frac{3}{4}$; issued in dark blue cloth; front cover has two-line border in blind, and is lettered and ornamented in gilt as follows: *Twilight in Italy* / (three dots) *D. H. Lawrence* (three dots). Backbone ornamented and lettered across in gilt: (two lines at top) / *Twilight / in / Italy / D. H. / Lawrence / Duckworth* / (two lines at bottom). Back cover has in lower left corner blind stamp of publishers' device, but is otherwise blank. All edges cut. End-papers white.

Twilight in Italy was Mr. Lawrence's first book of non-fictional prose. Copies of the first edition of this book are scarce, and they are exceedingly hard to get in fine condition. The cloth is usually faded and the gilt dull. I

have seen at various times perhaps a half-dozen copies. They were all very much the same: that is to say, none was in fine state. I suspect the book never looked quite new, and that it is one of the many illustrations of how the War affected adversely workmanship in the bookmaking industry. Be that as it may, *Twilight in Italy* is worth having in any condition. It should be more widely read. Like *Sea and Sardinia*, it is too often merely a name, even to admirers of Mr. Lawrence's other work.

The first American edition of *Twilight in Italy* was published, from the Duckworth sheets, by B. W. Huebsch, New York, 1916.

(9)

AMORES

Published July 1916

AMORES / Poems / By / D. H. Lawrence / (*publishers' device*) / London / Duckworth and Company / 3 Henrietta Street, W. C.

COLLATION: — pp. viii+140, consisting of title-page, as above (verso blank), pp. (i, ii); dedication, *To / Ottoline Morrell* (verso blank), pp. (iii, iv); table of *Contents*, pp. v-vii; p. (viii) blank; text, pp. 1-(138). Printers' imprint, beneath thin line, at foot of p. (138) as follows: *Printed by T. and A. Constable, Printers to His Majesty / at the Edinburgh University Press* Pp. (139, 140) blank. At end of volume there is 16-page, numbered but undated, catalogue of *A List of the Libraries / and Series of Copyright / Books Published by / Duckworth & Co.*

Crown 8vo, $7\frac{1}{4}\times4\frac{7}{8}$; issued in dark blue cloth; front cover blank; backbone ornamented and lettered across in gilt: (two lines at top) / *Amores* / *Poems* / *D. H.* / *Lawrence* / *Duckworth* / (two lines at bottom). Back cover has in lower left corner blind stamp of publishers' device. Top and fore edges cut; bottom edges untrimmed. End-papers white.

Amores, Mr. Lawrence's second volume of poems, is a troublesome item. The first edition exists in two states. The first has the 16-page catalogue; the second does not. At no place in either issue is there a date. Copies with the catalogue would seem to be rare. At least I have so concluded after a sustained investigation. Copies without the catalogue are "easy," and these are commonly sold — perhaps naturally enough — as of the first issue, which they are not.

The first American edition of *Amores* was published, from new plates, by B. W. Huebsch, New York, 1916. At least two differences between it and the above ought to be noted. First, in the American edition the dedication is extended, and reads: *To / Ottoline Morrell / in tribute / to her noble / and independent sympathy / and her generous understanding / these poems / are gratefully dedicated /*. Second, the poem called "Disagreeable Advice" in the above, appears in the American edition under the happier title "Irony."

(10)

LOOK! WE HAVE COME THROUGH!

Published December 1917

LOOK! WE HAVE / COME THROUGH! / By / D. H. Lawrence / Published by Chatto & Windus / London MCMXVII

COLLATION: — pp. 168, consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with *Some of these poems have appeared in / the "English Review" and in "Poetry," / also in the "Georgian Anthology" and / the "Imagist Anthology"* above center of verso), pp. (3, 4); *Foreword*—eleven lines (verso blank), pp. (5, 6); table of *Contents*, pp. (7-9); *Argument*—eleven lines, p. (10); text, pp. 11-(163). Printers' imprint above center of p. (164) as follows: *Printed at / the Complete Press / West Norwood / London.* Pp. (165-167) are occupied by advertisements, chiefly of volumes of poetry published by Chatto and Windus. P. (168) blank. Title-and-name label, similar to that described below, tipped-in at lower right corner of p. (164).

Foolscap 4to, $8\frac{1}{2}\times6\frac{3}{4}$; issued in bright red cloth; front and back covers blank; backbone has white paper title-and-name label lettered across in red as follows: *Look! / We Have / Come / Through! / D. H. / Lawrence* Top edges cut; fore edges cut, but in part unopened; bottom edges untrimmed. End-papers white.

Look! We Have Come Through! was Mr. Lawrence's third volume of verse. It is, with the doubtful exception of *Birds, Beasts and Flowers*, his most notably original contribution to modern poetry. The relative scarcity of

copies of the first edition of *Look! We Have Come Through!* is discussed in the note on *Love Poems*, and nothing more on that point need be said here.

The first American edition of *Look! We Have Come Through!* was published, from the Chatto and Windus sheets, by B. W. Huebsch, New York, 1918.

(11)

NEW POEMS

Published October 1918

NEW POEMS / By / D. H. / Lawrence / London / Martin Secker / MCMXVIII

COLLATION: — pp. 64, consisting of half-title (with list of three books of *Poems by the Same Author* at head; and acknowledgement, *Two of these poems have appeared in the English Review.* at foot of verso), pp. (1, 2); title-page, as above (with dedication, *To / Amy Lowell* at head; and printers' imprint, *Printed in England by the Westminster Press / 411a, Harrow Road, London* at foot of verso), pp. (3, 4); table of *Contents,* pp. 5, 6; text, 7-64.

Crown 8vo, $7\frac{1}{2}\times4\frac{7}{8}$; issued in grey wrappers; front cover has two-line border in blue, and is lettered in blue as follows: *New / Poems / By / D. H. / Lawrence / London / Martin Secker / MCMXVIII* (All this lettering enclosed by elongated box formed by two vertical lines inside border). Inside front cover, back strip, inside back cover are blank. Back cover lettered in blue as follows: (Publisher's device, with name, *Martin Secker*) / *xvii*

Buckingham Street / Adelphi Top and fore edges cut; bottom edges untrimmed.

The first edition of *New Poems* was printed on what must have been almost the worst of all possible war-time paper; and since, in addition, the book lacked the security of a substantial "case," I suspect this item will before long become scarce.

The first American edition of *New Poems* was published, from new plates, by B. W. Huebsch, New York, 1920. This edition, too, has an interest for the Lawrence collector; it contains a significant prefatory essay, which is not in the English issue, and which, Mr. Lawrence says, "should have come as a preface to *Look! We Have Come Through!*" This "Preface" is notable for its lucid and brilliant comment on the nature of poetry. One finds Mr. Lawrence recurring to some of the tenets here expressed, when on those too few later occasions he has commented on the poetry of others, more especially on that of Whitman. This essay first appeared in *The Playboy*, Numbers 4-5 (not dated), under the title "The Poetry of the Present."

(12)

BAY: A BOOK OF POEMS

Published November 1919

BAY (*two dots*) A BOOK / OF (*two dots*) POEMS (*two dots*) By / D : H : Lawrence

COLLATION: — pp. 48 (together with tipped-in dedica-

tion leaf), consisting of half-title, *Bay* / (signed in ink by Author and Artist:) *D. H. Lawrence* / *Anne Estelle Rice*, p. (i); Certificate of issue as follows: *This is the eighth book issued by the Beaumont Press* / *and the fourth printed by hand 30 copies have been* / *printed on Japanese vellum signed by the author and* / *artist and numbered 1 to 30 50 copies on cartridge* / *paper numbered 31 to 80 and 120 copies on hand-made* / *paper numbered 81 to 200.* / (each copy numbered by type), p. (ii); title-page, as above (verso blank), pp. (3, 4); dedication leaf; table of *Contents*, pp. (5-7); p. (8) blank; text, pp. 9-43; p. (44) blank; colophon as follows: *HERE ENDS BAY A BOOK OF POEMS BY* / *D. H. Lawrence The Cover and the Decorations* / *designed by Anne Estelle Rice The Typography* / *and Binding arranged by Cyril W. Beaumont* / *Printed by Hand on his Press at 75 Charing* / *Cross Road in the City of Westminster* / *Completed November the Twentieth* / *MDCCCCXIX* / (device of the Beaumont Press) / *Pressman Charles Wright* / *Compositor C. W. Beaumont*, p. 45; pp. (46-48) blank. Pp. 9, 12, 14, 16, 18, 20, 25, 29, 39, 41 are occupied by decorations in color, as well as by text. Tipped-in between pp. (4) and (5) is a leaf, not reckoned in pagination, with dedication *To Cynthia Asquith* on recto, verso blank.

Crown 8vo, $7\frac{1}{2}\times5\frac{1}{8}$; issued in decorated boards, with vellum back; front and back covers blank; lettered up the back strip in gilt as follows: (small ornament) *Bay* (dot) *D. H. Lawrence* (small ornament). Top edges rough trimmed; fore and bottom edges untrimmed. End-papers white.

The three forms of *Bay* are fully described in the collation above, except as to the following points: (1) the

copies on cartridge paper, with decorations in color, have a green buckram back; (2) the copies on hand-made paper have the same green buckram back, but the decorations are not in color; (3) owing to an accident, only about half of the cartridge paper edition was ever issued. All examples of this book are scarce. And this is a great pity, for *Bay* contains some of Mr. Lawrence's finest short poems.

(13)
TOUCH AND GO

Published May 1920

TOUCH AND GO / A Play in Three Acts by / D. H. Lawrence / London: C. W. Daniel, Ltd. / Graham House, Tudor Street, E. C. 4 / 1920

COLLATION: — pp. 96, consisting of fly-leaf, with series-title, *Plays for a People's Theatre. II.* at head, and half-title, *Touch and Go* in center of recto (with *Copyright in the United States of America.*, and notice of performing rights — seven lines in all — in center of verso), pp. (1, 2); title-page, as above (with list of three *Plays for a People's Theatre*, note on submission of mss. of plays, and quotation from Bela Kun — fourteen lines in all — on verso), pp. (3, 4); *Preface,* pp. 5-12; blank page (with list of *Characters* on verso), pp. (13), 14; text, pp. 15-96. Printers' imprint, beneath thin line, at foot of p. 96 as follows: *Printed in Great Britain by Neill and Co., Ltd., Edinburgh.*

Crown 8vo, $7\frac{5}{8}\times5$; issued in flexible yellow boards; front cover has light blue paper title-and-name label lettered in darker blue of surrounding decorative border as follows:

Touch / & Go / D. H. Lawrence. Light blue paper title-and-name label along back lettered in dark blue: *Touch and Go — D. H. Lawrence.* Back cover blank. Top and fore edges uncut and unopened; bottom edges untrimmed. End-papers white.

Touch and Go is one of the easier Lawrence items. It is not difficult to get, but it *is* quite worth having. The play is interesting; the preface is extremely uproarious.

The first American edition of *Touch and Go* was published, from new plates, by Thomas Seltzer, New York, 1920.

(14)

WOMEN IN LOVE

(Limited Edition)

Published November 1920

WOMEN IN LOVE / By / D. H. Lawrence / New York / Privately Printed for Subscribers Only / 1920

COLLATION: — pp. iv+540, consisting of half-title, p. (1); certificate of issue, as follows: *1250 copies of this book have been / printed of which this is / No.*_____ (each copy numbered in red ink), p. (ii); title-page, as above (with *Copyright, 1920, by / D. H. Lawrence* / (a line) / *All rights reserved* in center of verso), pp. (iii, iv); divisional half-title (verso blank), pp. (1, 2); text, pp. (3)-536; pp. (537-540) blank. There is no printer's imprint.

Medium 8vo, $9\frac{1}{2}\times6\frac{1}{4}$; issued in dark blue cloth; front and back covers blank; backbone has four merely ornamental

raised bands, and is lettered across in gilt as follows: (two lines at top) / *Women / in / Love* / (a line) / *D. H. Lawrence* / (two lines at bottom). Top and fore edges uncut; bottom edges rough trimmed. End-papers white.

The "tall, blue *Women in Love.*" In this form Mr. Lawrence's most significant and most characteristic novel had its first restricted circulation. Copies of this issue are not very scarce. Just why is difficult to say. Perhaps the edition was not fully bought up (however much it deserved to be) when the novel was published in a cheaper form by Mr. Seltzer, October, 1922.

A few (less than twenty-five) copies of this form of *Women in Love* were autographed, on the title-page, by Mr. Lawrence. These signed copies were the first numbered, and except for the signature, are identical with the above. They should not be confused with examples of the autographed form of *Women in Love* described below as item 14B.

(14A)

WOMEN IN LOVE

Published May 1921

WOMEN IN LOVE / By D. H. Lawrence / London / Martin Secker / Number Five John Street Adelphi

COLLATION: — pp. 512, consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with *London: Martin Secker (Ltd.), 1921* at foot of verso), pp. (3, 4); table of *Contents* (verso blank), pp. 5, (6); text,

pp. 7-508. Printers' imprint, beneath thin line, at foot of p. 508 as follows: *Printed in Great Britain by / The Dunedin Press Limited, Edinburgh* Pp. (509-512) are occupied respectively by *Some Press Opinions of / The Lost Girl; The Tales of / Henry James; The Novels of / Compton Mackenzie*; and an advertisement of *New Poems.*

Crown 8vo, $7\frac{1}{2}\times5$; issued in brown cloth; front cover, unlettered, has in blind two-line border, inside line thicker than outside; backbone ornamented and lettered across in gilt as follows: (one thin, one thick line at top) / *Women in / Love* / (dot) / *D. H. / Lawrence / Secker* / (one thick, one thin line at bottom). Back cover same as front. Top and fore edges cut; bottom edges untrimmed. End-papers white. Uniform with *The Lost Girl.*

The first English edition of *Women in Love.* This edition, which was from new plates, has been reprinted at least three times. Copies of the first printing are becoming scarce. Catalogues sometimes allege that this edition was "withdrawn from circulation." Mr. Secker says that it was not.

(14B)

WOMEN IN LOVE

(Special Signed Edition)

Published May 1922

WOMEN IN LOVE / By / D. H. Lawrence / New York / Privately Printed for Subscribers Only / 1920

COLLATION: — pp. iv+540, consisting of blank page,

p. (i); certificate of issue, as follows: *Fifty copies have been / signed by the Author, / of which this is No.* (each copy numbered in ink) / (signed in ink by the Author:) *D. H. Lawrence*, p. (ii); title-page, as above (with *Copyright, 1920, by / D. H. Lawrence /* (a line) */ All rights reserved* in center of verso), pp. (iii, iv); divisional half-title (verso blank), pp. (1, 2); text, pp. (3)-536; pp. (537-540) blank. There is no printer's imprint.

Medium 8vo, $9\frac{3}{16}\times6\frac{1}{4}$; issued in brown cloth; front cover, unlettered, has in blind two-line border, inside line thicker than outside; backbone ornamented and lettered in gilt as follows: (one thin, one thick line at top) */ Women in / Love /* (dot) */ D. H. / Lawrence / 1920 /* (one thick, one thin line at bottom). Back cover same as front. Top edges dark green and cut; fore and bottom edges untrimmed. End-papers white.

This small edition of *Women in Love* was done by Martin Secker, who imported the sheets for it from America. These sheets were the same as those printed for item 14, which was, of course, brought out by Thomas Seltzer, but without his imprint.

Except for size, copies of this edition of *Women in Love* are uniform with the Secker format of Mr. Lawrence's novels, beginning with *The Lost Girl* and followed by the ordinary *Women in Love* described immediately above.

Before the Seltzer sheets were put into the Secker "case," they were trimmed about five-sixteenths of an inch at the top by the English binders. This accounts for the slightly greater height of the copies in the blue "case." I mention

this because the signed copies in brown are sometime described as the tall-paper copies. Obviously any such description of the Secker book needs qualifying. All this may be summed up as follows: all forms of the "1920" issues of *Women in Love*, whether signed or not, whether bound in blue or brown, were from the sheets of the Seltzer privately printed edition. To this summary may be appended the following observations: (1) these "1920" forms constitute the real first printing of *Women in Love;* (2) this is one of the two books which Mr. Lawrence has thus far signed — and the only novel.

(15)

THE LOST GIRL

Published November 1920

THE LOST GIRL / By D. H. Lawrence / London / Martin Secker / Number Five John Street Adelphi

COLLATION: — pp. 372, consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with *London*: *Martin Secker* (*Ltd.*), *1920* at foot of verso), pp. (3, 4); table of *Contents* (verso blank), pp. 5, (6); text, pp. 7-371. Printers' imprint, beneath thin line, at foot of p. (372) as follows: *Printed in Great Britain by / The Dunedin Press Limited, Edinburgh*

Crown 8vo, $7\frac{1}{2}\times5$; issued in brown cloth; front cover, unlettered, has in blind two-line border, inside line thicker than outside; backbone ornamented and lettered across in gilt as follows: (one thin, one thick line at top) / *The*

Lost / Girl / (dot) */ D. H. / Lawrence / Secker /* (one thick, one thin line at bottom). Back cover same as front. Top and fore edges cut; bottom edges untrimmed. End-papers white.

The first edition of *The Lost Girl* exists in three states. These are: first, that which has the text exactly as Mr. Lawrence first wrote it; second, that which has the original text altered, the alterations occurring on two cancel-leaves, which, tipped-in, replaced two leaves with the original matter; third, that which has the altered pages not tipped-in, but as integral parts of the signatures to which they belong.

It is not generally known that any changes were made in the text of *The Lost Girl* after the book had been printed, but such is the case. These textual changes were made on pages 256 and 268, and necessitated tipped-in leaves at those places in the book. The cancel-leaves have been held, by a few careful dealers, to mark the real first issue. To most dealers this "point" is evidently unknown. Mr. Martin Secker, answering my inquiry about the changes in this book, wrote as follows: "The explanation of the tipped-in pages in *The Lost Girl* is that it was thought expedient to make certain verbal alterations in the text, a decision which was come to after the book was printed. As far as I know, all copies of the English edition in circulation are like this."

This letter would seem to justify anyone in assuming that copies with the tipped-in leaves were of the first issue. But, as a matter of fact, copies with the original text are

extant. At least one such copy has fallen into my hands. It came from an English dealer through the Centaur Book Shop. I have neither seen nor have I heard of another such copy. But that some few more are in circulation is likely. In any case this is certain: the unaltered form of *The Lost Girl* is a scarce book, perhaps even a rare one. So much for the first and second states.

Regarding the third state, little need be said. One might be justified in reporting it as a second printing; but since there is nothing in the book to indicate a complete reprinting, it seemed better to regard it as one form of the first edition, as I have done.

The first American edition of *The Lost Girl*, which has the altered text, was published, from new plates, by Thomas Seltzer, New York, 1921.

(16)
MOVEMENTS IN EUROPEAN HISTORY

Published March 1921

MOVEMENTS IN / EUROPEAN HISTORY / By / Lawrence H. Davison / Humphrey Milford / Oxford University Press / London, Edinburgh, Glasgow / Toronto, Melbourne, Cape Town, Bombay / 1921

COLLATION: — pp. x (preceded by blank leaf) + 306 (followed by fourteen pages of maps), consisting of half-title (verso blank), pp. (i, ii); title-page, as above (verso blank), pp. (iii, iv); *Introduction for the Teacher*, pp. v-viii; table of *Contents* (with list of

MOVEMENTS IN EUROPEAN HISTORY

BY

LAWRENCE H. DAVISON

HUMPHREY MILFORD
OXFORD UNIVERSITY PRESS
LONDON, EDINBURGH, GLASGOW
TORONTO, MELBOURNE, CAPE TOWN, BOMBAY
1921

fourteen *Maps* on verso), pp. ix, (x); text, pp. (1)-306. Printers' imprint, beneath line, at foot of p. 306 as follows: *Edinburgh: Printed by T. and A. Constable Ltd.* At end of volume are fourteen maps, in black, which occupy the rectos of fourteen leaves, twelve of which are book-size, and two of which are $9\frac{3}{4}$ inches wide unfolded.

Crown 8vo, $7\frac{1}{8}\times4\frac{7}{8}$; issued in light blue cloth; front and back covers blank; backbone lettered across in black as follows: *Movements / in / European / History / Davison / Milford* All edges cut. End-papers white.

Movements in European History, written by Mr. Lawrence and published under the *nom de plume* Lawrence H. Davison, is in effect an elementary textbook on the history of continental Europe from the beginning of the Christian era to the unification of Germany. But it is more than that. To say that the book is alive, that it interprets rather than catalogues historical events, that it deals with these events frankly rather than cautiously, that it is written with spirit and can be read with pleasure, and, finally, to assert that nowhere about the book does one smell pedagogy, is to say in a variety of ways that *Movements in European History* is very much more than an elementary textbook.

The initial edition of this interesting item exists in two forms. The first is described above; the second differs from the first in that it has a light brown binding, all other points being identical. The initial printing was exhausted the first year, and the book was reprinted in 1922. Both first forms differ in several ways from the

reprint, which has, on the verso of an undated title-page, a line of type as follows: *First published 1921; reprinted 1922*

At the time this note is written (late September, 1924) plans are on foot to reissue *Movements* with an epilogue and illustrations. The former will presumably bring the story of European history down to the present. In its new form, as in its old, the book will in England bear the imprint of the Oxford University Press.

The first American edition of *Movements in European History* will probably be published next spring, with Mr. Lawrence's authorship acknowledged, by Thomas Seltzer, New York.

(17)

PSYCHOANALYSIS AND THE UNCONSCIOUS

("Special Issue of the First Edition")

Published May 1921

PSYCHOANALYSIS / AND THE / UNCONSCIOUS / By / D. H. Lawrence / (*publisher's device*) / New York / Thomas Seltzer / 1921

COLLATION: — pp. 120 (preceded by two blank leaves), consisting of half-title, p. (1); certificate of issue, as follows: *Special Issue of the First Edition / Limited to 250 copies of which this is / No.* _____ (copies of the issue evidently never numbered), p. (2); title-page, as above (with *Copyright, 1921, by / Thomas Seltzer, Inc.* / (a line) / *All rights reserved / Printed in the United States of America* on verso), pp.

(3, 4); table of *Contents* (verso blank), pp. (5, 6); divisional half-title (verso blank), pp. (7, 8); text, pp. 9-120. There is no printer's imprint.

Crown 8vo, $7\frac{3}{8}\times5$; issued in oyster white boards; front cover lettered in very dark blue as follows: *Psychoanalysis / and the / Unconscious /* (a line) */ D. H. Lawrence* Backbone lettered across in very dark blue: *Psycho- / analysis / and the / Uncon- / scious /* (a line) */ D. H. / Lawrence / Thomas / Seltzer* Back cover blank. All edges cut. End-papers white.

(17A)

PSYCHOANALYSIS AND THE UNCONSCIOUS

(Ordinary Edition)

Published May 1921

PSYCHOANALYSIS / AND THE / UNCONSCIOUS / By / D. H. Lawrence / (*publisher's device*) / New York / Thomas Seltzer / 1921

COLLATION: — pp. 120 (preceded by two blank leaves), consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with *Copyright, 1921, by / Thomas Seltzer, Inc. /* (a line) */ All rights reserved / Printed in the United States of America* on verso), pp. (3,4); table of *Contents* (verso blank), pp. (5, 6); divisional half-title (verso blank), pp. (7, 8); text, pp. 9-120. There is no printer's imprint.

Crown 8vo, $7\frac{5}{16}\times5$; issued in grey boards; front cover lettered in dark blue as follows: *Psychoanalysis / and the*

/ Unconscious / (a line) */ D. H. Lawrence* Backbone lettered across in dark blue: *Psycho- / analysis / and the / Uncon- / scious /* (a line) */ D. H. / Lawrence / Thomas / Seltzer* Back cover blank. All edges cut. End-papers white.

(17B)

PSYCHOANALYSIS AND THE UNCONSCIOUS

Published July 1923

PSYCHOANALYSIS AND / THE UNCONSCIOUS / By D. H. Lawrence / London / Martin Secker / Number Five John Street Adelphi

COLLATION: — pp. 128, consisting of half-title (with list of eight books *By the same Author* on verso), pp. (1, 2); title-page, as above (with *London: Martin Secker (Ltd.) 1923* on verso), pp. (3, 4); table of *Contents* (verso blank), pp. 5, (6); divisional half-title (verso blank), pp. (7, 8); text, pp. 9-(128). Printers' imprint at foot of p. (128) as follows: *Printed in Great Britain by Butler & Tanner, Frome and London*

Crown 8vo, $7\frac{1}{4}\times4\frac{3}{4}$; issued in garnet cloth; front and back covers blank; backbone has cream paper title-and-name label lettered across in red as follows: (a line) */ Psychoanalysis / and the / Unconscious /* (a line) */ D. H. Lawrence /* (a line) */ Secker /* (a line). Top and fore edges cut; bottom edges rough trimmed. End-papers white.

The American edition of *Psychoanalysis and the Uncon-*

scious, which was the first, exists in two forms. I collated both the so-called "Special Issue" and the ordinary edition because I know that many collectors, as well as some dealers, have been puzzled about the first forms of this book. A comparison of items 17 and 17A will show that the two forms of the first edition of *Psychoanalysis and the Unconscious* differ in the following respects: first, the "Special Issue" has a certificate of issue on the verso of the half-title, but is on the inside otherwise identical with the ordinary form — even to the broken U on page nine, in the word "Unconscious;" second, the sheets of the "Special Issue" measure $7\frac{3}{8}\times5$, while those of the ordinary issue measure $7\frac{5}{16}\times5$; third, in keeping with this difference, perhaps, the outside measurements of the "Special Issue" are slightly larger all around; fourth, the boards of the two forms are different in color; fifth, the lettering on the "Special Issue" is darker than that on the ordinary copies.

Just why the "Special Issue" was done is not exactly clear. Perhaps some plans with regard to it miscarried, and the idea of a real limited edition was given up. At any rate the five copies of the book I examined were all unnumbered, and the original price on them was that of the regular edition. It is not too much to say the limited "Special Issue" of *Psychoanalysis and the Unconscious* is freakish rather than any thing else. It is a collector's item.

After the first edition of this book had been exhausted, Mr. Seltzer issued the second printing in a more substantial "case," that is to say, in cloth, in which form it is now available. It will be noticed from the collations

above that the first American edition preceded the corresponding English edition by more than two years.

In spite of all that critics have said or may say about *Psychoanalysis and the Unconscious* and its successor, *Fantasia of the Unconscious*, one thing is clearly incontrovertible. It is this: both of these books, especially the latter, reveal flashes of illumination, such as are found in imaginative thought — and nowhere else.

(18)

TORTOISES

Published December 9, 1921

TORTOISES / By / D. H. Lawrence / (*publisher's device* — in red) / New York / Thomas Seltzer / 1921

COLLATION: — pp. 50, consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with *Copyright, 1921, by / Thomas Seltzer, Inc.* / (a line) / *All rights reserved / Printed in the United States of America* on verso), pp. (3, 4); table of *Contents* (verso blank), pp. (5, 6); fly-leaf, with *Baby Tortoise* on recto (verso blank), pp. (7, 8); text, pp. 9-50 (page numbers in square brackets). There is no printer's imprint. There are fly-leaves, which mark the divisions of the work, at pp. (7), (15), (21), (27), (37), (43). Pp. (8), (14), (16), (20), (22), (28), (36), (38), (42), (44) blank.

CONTENTS: Baby Tortoise; Tortoise-Shell; Tortoise Family Connections; Lui et Elle; Tortoise Gallantry; Tortoise Shout.

Small medium 8vo, 9×6; issued in old gold boards; front cover has picture in many colors; in right of foreground giant tortoise is suspended, in framework of heavy timbers, by rope around his middle; in the middle-ground and background, showing through heavy-timbered frame, is one of Hiroshige's views of Fujiyama, the whole being a reproduction of a print by this artist; front cover lettered in black in imitation Chinese lettering as follows: *Tortoises / by / D. H. Lawrence* Backbone has white paper title-and-name label lettered in black: (vertical line) *Tortoises — D. H. Lawrence* (vertical line). Back cover blank. Top edges cut; fore edges uncut and unopened; bottom edges untrimmed. End-papers white.

This is the first and only separate edition of *Tortoises,* which book has never been published in single-volume form in England. Its first appearance there between boards was in *Birds, Beasts and Flowers*, where it occupies pages 117-138. Although this item is still easy to come by, Lawrence collectors who haven't it will do well to get copies soon. Already English catalogues list *Tortoises* at a price considerably in advance of the American publication price. Naturally the book is less common in England than here.

(19)

SEA AND SARDINIA

Published December 12, 1921

SEA AND SARDINIA / By / D. H. Lawrence / With Eight Pictures / in Color by / Jan Juta / (*publisher's device* — in red) / New York / Thomas Seltzer / 1921

COLLATION: — pp. 356 (together with frontispiece and seven pages of illustrations in color, by Jan Juta; and *Map for Sea and Sardinia*, by D. H. Lawrence), consisting of half-title (verso blank), pp. (1, 2); frontispiece; title-page, as above (with *Copyright, 1921, by / Thomas Seltzer, Inc. /* (a line) */ All rights reserved / Printed in the United States of America* on verso), pp. (3, 4); table of *Contents* (verso blank), pp. (5, 6); *List of Illustrations* (verso blank), pp. (7, 8); divisional half-title, pp. (9, 10); text, pp. 11-355; p. (356) blank. There is no printer's imprint. Pp. (3), 100, 148, 180, 204, 236, 268, 300 are faced by illustrations in color tipped-in, all with protecting tissue. P. 44 is faced by map, in black.

Medium 8vo, 9¼×6¼; issued in light green boards with yellow cloth back, approximating half-cloth; front and back covers blank; backbone has light green paper title-and-name label lettered across in dark blue as follows: *Sea / and / Sardinia /* (small ornament) */ By / D. H. Lawrence /* (small ornament) */ Thomas Seltzer* (all surrounded by one-line box). Top edges cut; fore and bottom edges untrimmed. End-papers white.

Sea and Sardinia was Mr. Lawrence's second volume of travel sketches — only "travel" and "sketches" are not quite the words needed here. In any case, a glorious book. Something will be gained if all persons ignorant of *Sea and Sardinia* (and *Twilight in Italy*) stop pretending to a full knowledge of Mr. Lawrence's prose. Because the book has nowhere had the reading it deserves, the first issues of *Sea and Sardinia*, both American and English, are still relatively easy to get.

(19A)

SEA AND SARDINIA

Published April 1923

SEA AND SARDINIA / By D. H. Lawrence / With Eight Pictures / in Colour by Jan Juta / London / Martin Secker / Number Five John Street Adelphi

COLLATION: — pp. 304 (together with frontispiece and seven pages of illustrations in color, by Jan Juta), consisting of blank leaf, pp. (1, 2); half-title (with list of five books *By the same Author* on verso), pp. (3, 4); frontispiece; title-page, as above (with *London : Martin Secker (Ltd.), 1923* at foot of verso), pp. (5, 6); table of *Contents* (verso blank), pp. (7, 8); *List of Illustrations* (verso blank), pp. (9, 10); divisional half-title (verso blank), pp. (11, 12); text, pp. 13-301. Printers' imprint, beneath thin line, at foot of p. 301 as follows: *Printed by the London and Norwich Press, Limited, London and Norwich* Pp. (302-304) are occupied respectively by advertisements of books by D. H. Lawrence; by Norman Douglas; and by Lascelles Abercrombie. Pp. (5), 112, 144, 160, 176, 192, 208, 240 are faced by tipped-in illustrations in color.

Foolscap 4to, $8\frac{1}{2}\times6\frac{3}{4}$; issued in brown cloth; front cover, unlettered, has in blind two-line border, inside line thicker than outside; backbone ornamented and lettered across in gilt as follows: (one thin, one thick line at top) / *Sea and* / *Sardinia* / (dot) / *D. H.* / *Lawrence* / *Secker* / (one thick, one thin line at bottom). Back cover same as front. Inside covers, front and back, are occupied by same *Map for Sea and Sardinia*, in brown, drawn by D. H. Lawrence. Top edges very dark green and cut; fore and bottom edges untrimmed. End-papers white.

Except for size, the English edition of *Sea and Sardinia* is uniform with the Secker format of Mr. Lawrence's novels, beginning with *The Lost Girl.* It is a beautiful book. Indeed, taken merely as a book, this is perhaps the most beautiful Lawrence item.

(20)

AARON'S ROD

Published April 1922

AARON'S ROD / By / D. H. Lawrence / (*publisher's device*) / New York / Thomas Seltzer / 1922

COLLATION: — pp. 348, consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with *Copyright, 1922, by / Thomas Seltzer, Inc.* / (a line) / *All rights reserved / Printed in the United States of America* on verso), pp. (3, 4); table of *Contents* (verso blank), pp. (5, 6); text, pp. 7-347; p. (348) blank. There is no printer's imprint.

Crown 8vo, $7\frac{5}{16}\times5$; issued in bluish grey cloth; front cover has in blind one-line border, and is divided by vertical line in blind; horizontal blind line two inches from top is broken at *by* of lettering, which is in black in upper right corner as follows: *Aaron's / Rod / by / D. H. Lawrence* Backbone lettered across in black: *Aaron's / Rod* / (a line) / *D. H. Lawrence / Thomas / Seltzer* Back cover blank. All edges cut. End-papers white.

(20A)

AARON'S ROD

Published June 1922

AARON'S ROD / By D. H. Lawrence / London / Martin Secker / Number Five John Street Adelphi

COLLATION: — pp. 312, consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with *London : Martin Secker (Ltd.), 1922* at foot of verso), pp. (3, 4); table of *Contents* (verso blank), pp. 5, (6); text, pp. 7-312. Printers' imprint, beneath thin line, at foot of p. 312 as follows: *Printed in Great Britain by / The Dunedin Press Limited, Edinburgh* At end of volume is unnumbered eight-page announcement of *Martin / Secker's / Books / MCMXXII*

Crown 8vo, $7\frac{1}{2}\times5$; issued in brown cloth; front cover, unlettered, has in blind two-line border, inside line thicker than outside; backbone ornamented and lettered across in gilt as follows: (one thin, one thick line at top) / *Aaron's / Rod* / (dot) / *D. H. / Lawrence / Secker* / (one thick, one thin line at bottom). Back cover same as front. Top and fore edges cut; bottom edges untrimmed. End-papers white. Uniform with *The Lost Girl.*

(21)

FANTASIA OF THE UNCONSCIOUS

Published October 23, 1922

FANTASIA / OF THE / UNCONSCIOUS / By / D. H. Lawrence / (*publisher's device*) / New York / Thomas Seltzer / 1922

COLLATION: — pp. xvi +300, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with *Copyright, 1922, by / Thomas Seltzer, Inc. /* (a line) */ All Rights Reserved / Printed in the United States of America* on verso), pp. (iii, iv); table of *Contents* (verso blank), pp. (v, vi); *Foreword*, pp. vii-xv; p. (xvi) blank; text, pp. 1-290; *Epilogue*, pp. 291-297; pp. (298-300) blank. There is no printer's imprint.

Crown 8vo, 7⅞×5; issued in blue ribbed cloth; front cover has in blind one-line border, and is lettered in gilt as follows: *Fantasia / of the / Unconscious /* (a line) */ D. H. Lawrence* Backbone lettered across in gilt: *Fantasia / of the / Unconscious /* (a line) */ D. H. Lawrence / Thomas / Seltzer* Back cover blank. All edges cut. End-papers white.

(21A)

FANTASIA OF THE UNCONSCIOUS

Published September 1923

FANTASIA OF THE / UNCONSCIOUS / By D. H. Lawrence / London / Martin Secker / Number Five John Street Adelphi

COLLATION: — pp. 176, consisting of half-title (with list of nine books *By the same Author* at top of verso), pp. (1, 2); title-page, as above (with *London : Martin Secker (Ltd.) 1923* at foot of verso), pp. (3, 4); table of *Contents* (verso blank), pp. 5, (6); *Foreword*, pp. 7-(11); p. (12) blank; text, pp. 13-(176). Printers' imprint at foot of p. (176) as follows: *Printed in*

Great Britain by Butler and Tanner, Frome and London

Demy 8vo, $8\frac{1}{4}\times5\frac{3}{4}$; issued in garnet cloth; front and back covers blank; backbone has cream paper title-and-name label lettered across in red as follows: (a line) / *Fantasia / of the / Unconscious* / (a line) / *D. H. Lawrence* / (a line) / *Secker* / (a line). Top edges cut; fore edges unopened; bottom edges untrimmed. End-papers white.

The text of the English edition, except for the omission of the "Epilogue," which is addressed particularly to America, is the same as that of item 21.

(22)

ENGLAND, MY ENGLAND

Published October 24, 1922

ENGLAND / MY ENGLAND / AND OTHER STORIES / By / D. H. Lawrence / (*publisher's device*) / New York / Thomas Seltzer / 1922

COLLATION: — pp. vi+274, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with *Copyright, 1922, by / Thomas Seltzer, Inc.* / (a line) / *All Rights Reserved / Printed in the United States of America* on verso), pp. (iii, iv); table of *Contents* (verso blank), pp. (v, vi); fly-title, *England, My England* (verso blank), pp. (1, 2); text, pp. 3-273. P. (274) blank. There is no printer's imprint. There are fly-titles before the various stories which make up the work at pp. (1), (49), (69), (99), (121), (145), (173), (199), (223), (251). Pp. (2), (48), (50),

(70), (98), (100), (120), (122), (146), (172), (174), (198), (200), (222), (224), (250), (252) blank.

CONTENTS: England, My England; Tickets, Please; The Blind Man; Monkey Nuts; Wintry Peacock; You Touched Me; Samson and Delilah; The Primrose Path; The Horse Dealer's Daughter; Fannie and Annie.

Crown 8vo, $7\frac{3}{8}\times5$; issued in bluish grey cloth; front cover has in blind one-line border, and is divided by vertical line in blind; horizontal blind line two inches from top is broken at *by* of lettering, which is in gilt in upper right corner as follows: *England / My / England / by / D. H. Lawrence* Backbone lettered across in gilt: *England / My / England /* (a line) */ D. H. Lawrence / Thomas / Seltzer* Back cover blank. All edges cut. End-papers white.

(22A)

ENGLAND, MY ENGLAND

Published January 1924

ENGLAND, MY / ENGLAND / By D. H. Lawrence / London / Martin Secker / Number Five John Street Adelphi

COLLATION: — pp. 242, consisting of half-title and signature *A* (with list of eleven books *By the same Author* on verso), pp. (1, 2); title-page, as above with *London : Martin Secker (Ltd.), 1924* on verso), pp. (3, 4); table of *Contents* (verso blank), pp. 5, (6); fly-title, *England, My England* (verso blank),

pp. (7, 8); text, pp. 9-242. Printers' imprint, beneath thin line, at foot of p. 242 as follows: *Printed in Great Britain by / The Dunedin Press Limited, Edinburgh* At end of volume are fourteen unnumbered pages of advertisements of books published by Martin Secker. There are fly-titles before the various stories which make up the work at pp. (7), (49), (67), (93), (111), (133), (157), (179), (199), (223). Pp. (8), (48), (50), (68), (94), (112), (132), (134), (156), (158), (180), (200), (222), (224) blank.

CONTENTS: Same as American edition.

Crown 8vo, 7½×5; issued in brown cloth; front cover, unlettered, has in blind two-line border, inside line thicker than outside; backbone ornamented and lettered across in gilt as follows: (one thin, one thick line at top) / *England, / My England* / (dot) / *D. H. / Lawrence / Secker* / (one thick, one thin line at bottom). Back cover same as front. Top and fore edges cut; bottom edges untrimmed. End-papers white. Uniform with *The Lost Girl.*

England, My England was Mr. Lawrence's second volume of short stories. It came almost eight years after the first. However, the long interval between *The Prussian Officer* and this second collection would seem to have less significance in his career as a writer of short stories than some reviewers of *England, My England* tried to make out. At any rate, the title story of the latter volume appeared in the *English Review* in October, 1915, and some of the other stories were published several years before their appearance in book form. All this as may be, *England, My England* is a Lawrence item of great im-

portance. The book is still "easy" in either the American or the English first form.

(23)
THE LADYBIRD

Published March 1923

THE LADYBIRD / THE FOX: THE CAPTAIN'S DOLL / By D. H. Lawrence / London / Martin Secker / Number Five John Street Adelphi

COLLATION: — pp. 256, consisting of half-title (with list of five books *By the same Author* at top of verso), pp. (1, 2); title-page, as above (with *London : Martin Secker (Ltd.), 1923.* at foot of verso), pp. (3, 4); table of *Contents* (verso blank), pp. 5, (6); fly-title, *The Ladybird* (verso blank), pp. (7, 8); text, pp. 9-255. Printers' imprint, beneath thin line, at foot of p. 255 as follows: *Printed in Great Britain by / The Dunedin Press Limited, Edinburgh* P. (256) is occupied by three excerpts from reviews of three novels *By / D. H. Lawrence* There are fly-titles before the separate stories which make up the work at pp. (7), (83), (161). Pp. (8), (84), (160), (162) blank.

CONTENTS: The Ladybird; The Fox; The Captain's Doll.

Crown 8vo, $7\frac{1}{2}\times5$; issued in brown cloth; front cover, unlettered, has in blind two-line border, inside line thicker than outside; backbone ornamented and lettered across in gilt: (one thin, one thick line at top) / *The* / *Ladybird* / (dot) / *D. H.* / *Lawrence* / *Secker* / (one thick, one

thin line at bottom). Back cover same as front. Top and fore edges cut; bottom edges untrimmed. End-papers white. Uniform with *The Lost Girl.*

The Ladybird, beyond all question one of the most distinguished books of contemporary fiction, was published in America under the title *The Captain's Doll*, by Thomas Seltzer, New York, April, 1923. The order of the stories in the American edition was: The Captain's Doll; The Fox; The Ladybird.

(24)
STUDIES IN CLASSIC AMERICAN LITERATURE

Published August 1923

STUDIES IN / CLASSIC AMERICAN / LITERATURE / By D. H. Lawrence / (*publisher's device*) / New York / Thomas Seltzer / 1923

COLLATION: — pp. x+266, consisting of half-title (with list of fourteen books *By D. H. Lawrence*, surrounded by one-line border, on verso), pp. (i, ii); title-page, as above (with *Copyright, 1923, by / Thomas Seltzer, Inc.* / (a line) / *All Rights Reserved / Printed in the United States of America* on verso), pp. (iii, iv); table of *Contents* (verso blank), pp. (v, vi); *Foreword*, pp. vii-ix; p. (x) blank; text, pp. 1-264; pp. (265, 266) blank. There is no printer's imprint.

CONTENTS: Foreword; The Spirit of Place; Benjamin Franklin; Hector St. John de Crèvecœur; Fenimore Cooper's White Novels; Fenimore Cooper's Leather-

stocking Novels; Edgar Allan Poe; Nathaniel Hawthorne and "The Scarlet Letter;" Hawthorne's "Blithedale Romance;" Dana's "Two Years Before the Mast;" Herman Melville's "Typee" and "Omoo;" Herman Melville's "Moby Dick;" Whitman.

Medium 8vo, 9×6¼; issued in medium blue cloth; front cover has one-line border in blind, and is lettered in gilt as follows: *Studies in Classic / American Literature /* (a line) */ D. H. Lawrence.* Backbone lettered across in gilt: *Studies / in / Classic / American / Literature / D. H. / Lawrence / Thomas / Seltzer* Back cover blank. Top edges blue and cut; fore and bottom edges untrimmed. End-papers white.

(24A)

STUDIES IN CLASSIC AMERICAN LITERATURE

Published June 1924

STUDIES IN / CLASSIC AMERICAN / LITERATURE / By D. H. Lawrence / London / Martin Secker / Number Five John Street Adelphi

COLLATION: — pp. 176, consisting of half-title (with list of eleven books *By the same Author* on verso), pp. (1, 2); title-page, as above (with *London : Martin Secker (Ltd.) 1924* on verso), pp. (3, 4); table of *Contents* (verso blank), pp. 5, (6); text, pp. 7-(176). Printer's imprint, beneath thin line, at foot of p. (176) as follows: *Printed in Great Britain by Butler & Tanner Ltd., Frome and London*

CONTENTS: Same as in American edition, except for the omission of the "Foreword," which was especially designed for America.

Demy 8vo, $8\frac{3}{4} \times 5\frac{1}{2}$; issued in bright red cloth; front and back covers blank; backbone has white paper title-and-name label lettered across in black as follows: (a line) / *Studies in / Classic / American / Literature* / (a line) / *D. H. Lawrence* / (a line) / *Secker* / (a line). Top and fore edges cut; bottom edges untrimmed. End-papers white.

Studies in Classic American Literature is, so far, Mr. Lawrence's only sustained work in literary criticism. Many of these essays first appeared serially in the *English Review*. The dates of their appearance in that journal are given under Contributions to Periodicals, where a paper on Whitman in the London *Nation* is also noted. Before their publication in book form the essays were materially revised, and several new studies were added.

(25)
KANGAROO

Published September 1923

KANGAROO / By D. H. Lawrence / London / Martin Secker / Number Five John Street Adelphi

COLLATION: — pp. vi (preceded by leaf, signature *a* on recto, verso blank) + 408, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with *London : Martin Secker (Ltd.), 1923.* at foot of

verso), pp. (iii, iv); table of *Contents* (verso blank), pp. v, (vi); text, pp. 1-402. Printers' imprint, beneath thin line, at foot of p. 402 as follows: *Printed in Great Britain by / The Dunedin Press Limited, Edinburgh* Pp. (403-408) are occupied by advertisements which list respectively *Works by* the following: D. H. Lawrence; Compton Mackenzie; Maurice Baring; Norman Douglas; Arthur Machen; Lascelles Abercrombie.

Crown 8vo, 7½×5; issued in brown cloth; front cover, unlettered, has in blind two-line border, inside line thicker than outside; backbone ornamented and lettered across in gilt as follows: (one thin, one thick line at top) / *Kangaroo* / (dot) / *D. H.* / *Lawrence* / *Secker* / (one thick, one thin line at bottom). Back cover same as front. Top and fore edges cut; bottom edges untrimmed. End-papers white. Uniform with *The Lost Girl.*

The first American edition of *Kangaroo* was published, from new plates, by Thomas Seltzer, New York, 1923.

(26)

BIRDS, BEASTS AND FLOWERS

Published October 9, 1923

BIRDS, BEASTS / AND FLOWERS / By / D. H. Lawrence / (*publisher's device*) / Published by Thomas Seltzer / New York MCMXXIII

COLLATION: — pp. xii+180, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with *Copyright, 1923, by / Thomas Seltzer, Inc.* / (a line) / *All rights reserved / Printed in the United States of*

America on verso), pp. (iii, iv); acknowledgement — three lines (verso blank), pp. (v, vi); table of *Contents*, pp. vii-ix; p. (x) blank; divisional half-title (verso blank), pp. (xi, xii); text, pp. 1-180. There is no printer's imprint.

Pott 4to, 8¼×6¼; issued in strawberry pink buckram; front and back covers blank; backbone has white paper title-and-name label lettered across in red as follows: *Birds, / Beasts / and / Flowers / D. H. / Lawrence* Top edges cut; fore and bottom edges uncut. End-papers white.

(26A)

BIRDS, BEASTS AND FLOWERS

Published November 1923

BIRDS, BEASTS / AND FLOWERS / Poems / By / D. H. Lawrence / London / Martin Secker / Number Five John Street / Adelphi

COLLATION: — pp. 208, consisting of half-title (with list of nine books *By the same Author* at top of verso), pp. (1, 2); title-page, as above (with *Printed in Great Britain / by the Riverside Press Limited / Edinburgh / London : Martin Secker (Ltd.) 1923* on verso), pp. (3, 4); acknowledgement — five lines (verso blank), pp. (5, 6); table of *Contents*, pp. 7, 8; fly-title, *Fruits* (verso blank), pp. (9, 10); text, pp. 11-207; p. (208) blank. There are fly-titles before the major divisions of the work at pp. (9), (35), (49), (71), (87), (111), (139), (153), (195). Pp. (10), (34), (36), (48), (50), (72), (88), (112), (140), (152), (154), (194), (196) blank.

CONTENTS: Same as in American edition, except for the inclusion of the six parts of *Tortoises*, poems which had previously been published in book form in America, but not in England. (See item 18.)

Demy 8vo, $8\frac{3}{4}\times5\frac{3}{4}$; issued in canary yellow boards, with black, vellum-finish cloth back, approximating half-cloth; front and back covers blank; backbone has yellow paper title-and-name label lettered across in black as follows: (a line) / *Birds, Beasts / and Flowers / Poems / By / D. H. Lawrence* / (a line) / *Secker* / (a line). Top edges black and cut; fore edges unopened; bottom edges untrimmed. End-papers white.

(27)

THE BOY IN THE BUSH

(with M. L. Skinner)

Published August 1924

THE / BOY IN THE BUSH / By / D. H. Lawrence / and / M. L. Skinner / London / Martin Secker / Number Five John Street Adelphi

COLLATION: — pp. vi (preceded by leaf with signature *a* on recto, verso blank) + 376, consisting of half-title (with list of eleven books *By D. H. Lawrence* on verso), pp. (i, ii); title-page, as above (with *London : Martin Secker (Ltd.), 1924.* at foot of verso), pp. (iii, iv); table of *Contents*, pp. v, vi; text, pp. 1-369. Printers' imprint, beneath thin line, at foot of p. 369 as follows: *Printed in Great Britain by / The*

Dunedin Press Limited, Edinburgh Pp. (370-376) are occupied by advertisements which list respectively *Works by* the following: D. H. Lawrence, Compton Mackenzie, Norman Douglas, Arthur Machen, Lascelles Abercrombie, Henry James, Jane Austen.

Crown 8vo, $7\frac{1}{2}\times5$; issued in straw colored cloth; front cover, unlettered, has in black two-line border, inside line thicker than outside; backbone ornamented and lettered across in black as follows: (one thin, one thick line at top) / *The Boy* / *in the Bush* / (dot) / *D. H. Lawrence* / *and* / *M. L. Skinner* / *Secker* / (one thick, one thin line at bottom). Top edges black and cut; fore edges cut; bottom edges untrimmed. End-papers white.

The first American edition of *The Boy in the Bush* was published, from new plates, by Thomas Seltzer, New York, 1924.

NOTE. Since the first proof of this bibliography was corrected, the following books, stories, and articles by Mr. Lawrence have either been published or announced for early publication: (1) *Little Novels of Sicily* by Giovanni Verga, translated by D. H. Lawrence, has been published in America by Thomas Seltzer, and is announced for publication in England by Basil Blackwell; (2) *Mastro-Don Gesualdo* by Giovanni Verga, translated by D. H. Lawrence, is announced for publication in England by Jonathan Cape; (3) *St. Mawr*, containing two long stories, "St. Mawr" and "The Princess," has been announced for publication in England by Martin Secker; (4) *The Black Swans* by M. L. Skinner, with an introduction by D. H. Lawrence, has been announced for publication in England by Jonathan Cape; (5) *The New Decameron,* Volume IV, published in England by Basil Blackwell, contains "The Last Laugh," a new short story by Mr. Lawrence; (6) the first installment of "The Princess" appeared in the March number of *The Calendar of Modern Letters* a new English monthly.

TRANSLATION

TRANSLATION

MASTRO — DON GESUALDO

1923

MASTRO — DON GESUALDO / By / Giovanni Verga / Translated by / D. H. Lawrence / (*publisher's device*) / New York / Thomas Seltzer / 1923

COLLATION: — pp. xii+456, consisting of half-title (with a list of fifteen books *By D. H. Lawrence*, surrounded by one-line border, on verso), pp. (i, ii); title-page, as above (with *Copyright, 1923, by / Thomas Seltzer, Inc.* / (a line) / *All Rights Reserved / Printed in the United States of America* on verso), pp. (iii, iv); *Biographical Note*, pp. v-vii; *Bibliography*, p. viii; *Principal Characters*, pp. ix, (x); table of *Contents* (verso blank), pp. (xi, xii); fly-leaf, *First Part* (verso blank), pp. (1, 2); text, pp. 3-454. Pp. (455, 456) blank. There is no printer's imprint. Fly-leaves precede the four parts of the work at pp. (1, 2), (163, 164), (269, 270), (351, 352). Pp. (2), (164), (268), (270), (352) blank.

Crown 8vo, $7\frac{3}{8}\times5$; issued in rough orange cloth; front cover has in blind one-line border, and is divided by vertical line in blind; horizontal line in blind, two inches from top, is broken by purple paper title-and-name label lettered in white as follows: *Mastro — / Don / Gesualdo / by / Giovanni / Verga* Backbone has at top purple title-and-name label lettered across in white: *Mastro — / Don / Gesualdo* / (a line) / *Verga* / (with *Thomas*

/ *Seltzer* stamped in black at bottom); back cover blank. Top edges orange; all edges cut. End-papers white.

Some copies of *Mastro — Don Gesualdo* show a slight variation from the above. In these copies what is p. (i) is preceded by, and what is page (456) is followed by three blank leaves of very heavy paper, like the end-papers. This translation has not thus far been published in England.

CONTRIBUTIONS TO BOOKS

I. POETRY

CONTRIBUTIONS TO BOOKS

I. POETRY

GEORGIAN POETRY: 1911-1912

Published December 1912

GEORGIAN / POETRY / 1911-1912 / (*six small ornaments in triangular arrangement*) / The Poetry Bookshop / 35 Devonshire St. Theobalds Rd. / London W. C.

COLLATION: — pp. viii+200, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with *Dedicated / To / Robert Bridges / By the Writers / And the Editor* on verso), pp. (iii, iv); *Prefatory Note* (with long quotation from Lord Dunsany on verso), pp. (v, vi); table of *Contents*, pp. (vii, viii); divisional fly-leaf, with *Lascelles Abercrombie* on recto (verso blank), pp. (1, 2); text, pp. 3-193; p. (194) blank; *Bibliography*, pp. 195-197. Printers' imprint at center of p. (198) as follows: Device (Stag and Tree) with lettering, *The / Arden* (device) *Press / Letchworth* Pp. (199, 200) blank.

Crown 8vo, 7½×5; issued in light brown boards; front cover lettered in gilt and ornamented as follows: *Georgian Poetry / 1911-1912 / P* (diamond) *B* (on bright red shield) / *The Poetry Bookshop* Backbone lettered in gilt: *Georgian / Poetry / 1911-1912* Back cover blank. Top edges gilt; fore edges uncut and unopened; bottom edges untrimmed. End-papers white.

Five volumes of *Georgian Poetry* have so far been pub-

lished. All but one of these volumes, that for 1916-1917, contain contributions by Mr. Lawrence. He is represented in the above collection, at pages 113-116, by "Snap-Dragon," a poem which was printed in the *English Review*, June 1912, but which appeared for the first time between boards in *Georgian Poetry*. It was later included in *Amores*.

In America, the five volumes of *Georgian Poetry* were published, from the Poetry Bookshop sheets, by G. P. Putnam's Sons.

GEORGIAN POETRY: 1913-1915

Published November 1915

GEORGIAN / POETRY / 1913-1915 / (*six small ornaments in triangular arrangement*) / The Poetry Bookshop / 35 Devonshire St. Theobalds Rd. / London W. C. / MCMXV

COLLATION: — pp. x+246, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with *In Memoriam / R. B. / J. E. F.* on verso), pp. (iii, iv); *Prefatory Note* (verso blank), pp. (v, vi); table of *Contents*, pp. (vii-ix); p. (x) blank; divisional fly-leaf, with *Gordon Bottomley* on recto (verso blank), pp. (1, 2); text, pp. 3-239; p. (240) blank; *Bibliography*, pp. 241-244. Pp. (245, 246) are occupied by advertisements of *Poetry Bookshop Publications*. Printers' imprint at foot of p. (246) as follows: *Printed by W. H. Smith & Son* (*The Arden Press*), *53* (slanting line) *5 Fetter Lane, London, E. C.*

Crown 8vo, 7½×5; issued in light blue boards; front cover lettered in gilt as follows: *Georgian Poetry / 1913-1915 / The Poetry Bookshop* Backbone lettered across in gilt and ornamented: *Georgian / Poetry / 1913-1915 / P* (diamond) *B* (on bright red shield). Back cover blank. Top edges gilt; fore and bottom edges rough trimmed. End-papers white.

To the second volume of *Georgian Poetry* Mr. Lawrence contributed the following poems: "Service of All the Dead;" "Meeting among the Mountains;" "Cruelty and Love." They occupy pages 153-158. The last was reprinted from *Love Poems*; the first was later included in *Look! We Have Come Through!* where it appeared under the title "Giorno dei Morti." "Meeting among the Mountains" has not, unless I am mistaken, been included in any of Mr. Lawrence's books of verse.

SOME IMAGIST POETS

Published April 1915

SOME IMAGIST / POETS / An Anthology / (*publishers' device*) / Boston and New York / Houghton Mifflin Company / The Riverside Press Cambridge / 1915

COLLATION: — pp. ii+x+96, consisting of leaf, not reckoned in pagination, recto blank (with seven titles in *The New Poetry Series*, surrounded by one-line border, on verso), pp. (i, ii); half-title (verso blank), pp. (i, ii); title-page, as above (with *Copyright, 1915, By Houghton Mifflin Company / All Rights*

Reserved / Published April 1915 on verso), pp. (iii, iv); *Preface*, pp. v-(viii); table of *Contents*, pp. ix, (x); divisional fly-leaf, with *Richard Aldington* on recto (verso blank), pp. (1, 2); text, pp. 3-(92); divisional fly-leaf, with *Bibliography* on recto (verso blank), pp. (93, 94); *Bibliography*, p. (95). Printers' imprint at center of p. (96) as follows: *The Riverside Press / Cambridge . Massachusetts / U . S . A*

Crown 8vo, $7\frac{3}{4}\times5\frac{5}{8}$; issued in plain flexible boards, with surrounding green paper wrappers glued along back strip only; front cover lettered in black as follows: *Some Imagist Poets / An Anthology / The New Poetry Series* / (publishers' device) *Houghton Mifflin Company / Boston and New York* / (small ornament). Lettered down backstrip: *Some Imagist Poets* Back cover blank. All edges cut flush with boards. Wrappers over-lap top and bottom edges $\frac{1}{8}$ inch, and fold in three inches at fore edges of boards. End-papers white.

To this volume, the first of three *Imagist Anthologies* published by the Houghton Mifflin Company, Mr. Lawrence contributed seven poems as follows: "Ballad of Another Ophelia;" "Illicit;" "Fireflies in the Corn;" "A Woman and Her Dead Husband;" "The Mowers;" "Scent of Irises;" "Green." These poems occupy pages 67 to 78. The first and sixth appeared later in *Amores*. The second, third, fifth, and seventh were included in *Look! We Have Come Through!* But, "The Mowers," revised, was here printed under the title "A Youth Mowing," and "Illicit" became "On a Balcony." "A Woman and Her Dead Husband" is, in *New Poems*, "The Bitterness of Death."

Because the contributors to the *Imagist Anthologies* had agreed among themselves to submit nothing that had previously appeared in book form, these collections are of especial interest to collectors of Mr. Lawrence's first printings in books.

The *Imagist Anthologies* were published in England by Constable and Company, but after the American editions, which were the first.

SOME IMAGIST POETS: 1916

Published May 1916

SOME IMAGIST POETS / 1916 / (*a line*) / An Annual Anthology / (*publishers' device*) / Boston and New York / Houghton Mifflin Company / The Riverside Press Cambridge / 1916

COLLATION: — pp. ii+xvi+98, consisting of leaf, not reckoned in pagination, recto blank (with thirteen titles in *The New Poetry Series* on verso), pp. (i, ii); half-title (verso blank), pp. (i, ii); title-page, as above (with *Copyright, 1916, By Houghton Mifflin Company / All Rights Reserved / Published May 1916* on verso), pp. (iii, iv); *Preface*, pp. v-(xii); table of *Contents*, pp. xiii, (xiv); acknowledgement — ten lines (verso blank), pp. (xv, xvi); divisional fly-leaf, with *Richard Aldington* on recto (verso blank), pp. (1, 2); text, pp. 3-(91); p. (92) blank; divisional fly-leaf, with *Bibliography* on recto (verso blank), pp. (93, 94); *Bibliography*, pp. 95, (96); p. (97) blank. Printers' imprint at center of p. (98) as follows: *The Riverside Press / Cambridge . Massachusetts / U . S . A*

Crown 8vo, $7\frac{3}{4}\times5\frac{5}{8}$; issued in plain flexible boards, with surrounding green paper wrappers glued along back strip only; front cover lettered in black as follows: *Some Imagist Poets, 1916 / An Annual Anthology / The New Poetry Series* / (publishers' device) / *Houghton Mifflin Company / Boston and New York* / (small ornament). Lettered down back strip: *Some Imagist Poets, 1916* Back cover blank. All edges cut flush with boards. Wrappers over-lap top and bottom edges $\frac{1}{8}$ inch, and fold in three inches at fore edges of boards. End-papers white.

To the second *Imagist Anthology* Mr. Lawrence contributed five poems: "Erinnyes;" "Perfidy;" "At the Window;" "In Trouble and Shame;" "Brooding Grief." These poems occupy pages 67-74. All but "Erinnyes," most beautiful of war poems, were later included in *Amores*. Any one of the many anthologies of war poetry might have enriched itself greatly by including "Erinnyes." If any such collection did make use of this poem, I am unaware of it.

SOME IMAGIST POETS: 1917

Published April 1917

SOME IMAGIST POETS / 1917 / (*a line*) / An Annual Anthology / (*publishers' device*) / Boston and New York / Houghton Mifflin Company / The Riverside Press Cambridge / 1917

COLLATION: — pp. viii+92, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with

Copyright, 1917, By Houghton Mifflin Company / All Rights Reserved / Published April 1917 on verso), pp. (iii, iv); acknowledgement—eight lines (verso blank), pp. (v, vi); table of *Contents*, pp. vii, (viii); divisional fly-leaf, with *Richard Aldington* on recto (verso blank), pp. (1, 2); text, pp. 3-(86); divisional fly-leaf, with *Bibliography* on recto (verso blank), pp. (87, 88); *Bibliography*, pp. 89, (90); p. (91) blank. Printers' imprint at center of p. (92) as follows: *The Riverside Press / Cambridge . Massachusetts / U . S . A*

Crown 8vo, $7\frac{3}{4}\times5\frac{5}{8}$; issued in plain flexible boards, with surrounding green paper wrappers glued along back strip only; front cover lettered in black as follows: *Some Imagist Poets, 1917* (a line beneath numbers) / *An Annual Anthology* / (publishers' device) / *Houghton Mifflin Company / Boston and New York* (small ornament). Lettered down backbone in black: *Some Imagist Poets, 1917* (a line beneath numbers). Back cover blank. All edges cut flush with boards. Wrappers over-lap top and bottom edges $\frac{1}{8}$ inch, and fold in three inches at fore edges of boards. End-papers white.

To this, the third and last Houghton Mifflin *Imagist Anthology*, Mr. Lawrence contributed only one poem, "Terra Nuova," which occupies pages 69-75. "Terra Nuova" was later included in *Look! We Have Come Through!* under the title "New Heaven and Earth."

NEW PATHS

Published May 1918

NEW PATHS / Verse (*dot*) Prose (*dot*) Pictures / 1917-1918 / Edited by / C. W. Beaumont and M. T. H. Sadler / Decorated by / Anne Estelle Rice / (*publisher's device*) / London / C. W. Beaumont / 75 Charing Cross Road W. C. 2

COLLATION: — pp. xii+164 (with a frontispiece), consisting of half-title (verso blank), pp. (i, ii); frontispiece; title-page, as above (with *First published May 1918* on verso), pp. (iii, iv); dedication (verso blank), pp. (v, vi); table of *Contents*, pp. (vii-x); blank leaf, pp. (xi, xii); *Verse*, pp. 1-74; *Prose*, pp. 75-111; *Pictures*, pp. 112-164. At end of volume there is twelve-page, unnumbered and undated, catalogue of various *Publishers' Announcements* Tipped-in between pp. (x) and (xi) is an errata slip — seven lines.

Foolscap 4to, $8\frac{3}{4}\times6\frac{3}{4}$; issued in light tan boards; front cover lettered and ornamented in dark blue as follows: *New Paths / Verse* (dot) *Prose* (dot) *Pictures / 1917-1918 /* (a bowl of fruit). Backbone has white paper title label, with one-line border in dark blue, lettered in dark blue: *New / Paths / 1917-18 /* (small ornament) */ C. W. / Beaumont* Back cover has at center woman's head, in dark blue. Top and fore edges uncut and in part unopened; bottom edges untrimmed. End-papers white.

To this representative collection of modern verse, prose, and pictures Mr. Lawrence contributed two poems: "Labour Battalion" and "No News," which occupy pages 37-39. So far as I am aware neither of these poems has been reprinted in any of Mr. Lawrence's books of poems. It is

likely that the edition of *New Paths* was small, for this book has already become scarce — at least for an anthology.

An American edition of *New Paths* was published by Alfred A. Knopf, New York, 1918.

BOOK OF BRITISH VERSE

BOOK OF BRITISH VERSE. Edited by W. S. Braithwaite. Boston, 1919. (Small, Maynard and Company.)

Contains: "Kisses in the Train," by Mr. Lawrence. This poem was reprinted from *Love Poems*; it appeared in the above anthology under the incorrect title "Kisses in the Rain."

GEORGIAN POETRY: 1918-1919

GEORGIAN POETRY: 1918-1919. (Selected by E. M.) London, 1919. (The Poetry Bookshop.)

Contains: "Seven Seals," by Mr. Lawrence. Reprinted from *New Poems*.

MODERN BRITISH POETRY

MODERN BRITISH POETRY. Edited by Louis Untermeyer. New York, 1920. (Harcourt, Brace and Company.)

Contains: "People;" "Piano," by Mr. Lawrence. The former was reprinted from *Look! We Have Come Through!* the latter from *New Poems.*

AN ANTHOLOGY OF MODERN VERSE

An Anthology of Modern Verse. Chosen by A. M. With an Introduction by Robert Lynd. London (1921). (Methuen and Company.)

Contains: "Giorno dei Morti," by Mr. Lawrence. Reprinted from *Look! We Have Come Through!*

POETICA EROTICA

Poetica Erotica. A Collection of Rare and Curious Amatory Verse. Edited by T. R. Smith. Volume II. New York, 1921. (Boni and Liveright.)

Contains: "A Bad Beginning;" "Excursion;" "Last Words to Miriam;" "Lilies in the Fire;" "Mystery;" "New Year's Eve;" "New Year's Night;" "Reproach;" "Wedlock," by Mr. Lawrence. These poems were reprinted from *Love Poems, Amores,* and *Look! We Have Come Through!*

THE LE GALLIENNE BOOK OF ENGLISH VERSE

The Le Gallienne Book of English Verse. Edited,

with an Introduction, by Richard Le Gallienne. New York, 1921. (Boni and Liveright.)

Contains: "All of Roses," by Mr. Lawrence. Reprinted apparently from *Poetry*, although these same verses were in 1917 included in *Look! We Have Come Through!* under the title "River Roses." A marvelous lyric, however called.

GEORGIAN POETRY: 1920-1922

Published November 1922

GEORGIAN / POETRY / 1920-1922 / (*six small ornaments in triangular arrangement*) / The Poetry Bookshop / 35 Devonshire St. Theobalds Rd. / London W. C. 1 / MCMXXII

COLLATION: — pp. xiv+210, consisting of half-title (with *Published November, 1922* on verso), pp. (i, ii); title-page, as above (with *To / Alice Meynell / Made and printed in Great Britain.* on verso), pp. (iii, iv); *Prefatory Note*, pp. (v-vii); p. (viii) blank; table of *Contents*, pp. (ix-xiii); p. (xiv) blank; divisional fly-leaf, with *Lascelles Abercrombie* on recto (verso blank), pp. (1, 2); text, pp. 3-200; divisional fly-leaf, with *Bibliography* on recto (verso blank), pp. (201, 202); *Bibliography*, pp. 203-207. Printers' imprint at center of p. (208) as follows: (Stag and Tree device), with lettering, *The / Arden* (device) *Press / W. H. Smith & Son / The Arden Press, / Stamford Street / London, S. E. 1.* Pp. (209, 210) blank.

Crown 8vo, 7½×5; issued in bright red boards; front cover lettered in gilt as follows: *Georgian Poetry / 1920-*

1922 / The Poetry Bookshop Backbone lettered across in gilt: *Georgian / Poetry / 1920-1922 / P* (diamond) *B* (on dark blue shield). Back cover blank. Top edges gilt; fore edges uncut and in part unopened; bottom edges rough trimmed. End-papers white.

In this volume of *Georgian Poetry* Mr. Lawrence is represented by "Snake." This remarkable poem appeared in the *Dial*, July 1921, and was later included in *Birds, Beasts and Flowers.*

A MISCELLANY OF POETRY: 1920-1922

A Miscellany of Poetry (1920-1922). Edited by W. K. Seymour. London (1922). (John G. Wilson.)

Contains: "Snake," by Mr. Lawrence. This collection was, according to a line of type in the volume, published in December, 1922.

SHORTER LYRICS OF THE TWENTIETH CENTURY

Shorter Lyrics of the Twentieth Century. Selected, with a foreword, by W. H. Davies. London (1922). (Poetry Bookshop.)

Contains: "Gloire de Dijon;" "Service of All the Dead," by Mr. Lawrence. These poems were reprinted from *Look! We Have Come Through!* The second poem ap-

pears in this volume under the title "Giorno dei Morti." Probably Mr. Davies took it directly from *Georgian Poetry*: 1913-1915, where the older title was used.

NEW VOICES

NEW VOICES: An Introduction to Contemporary Poetry. Marguerite Wilkinson. New York, 1922. (The Macmillan Company.)

Contains: "Fireflies in the Corn," by Mr. Lawrence. Reprinted from *Look! We Have Come Through!*

THE NEW POETRY

THE NEW POETRY. Edited by Harriet Monroe and Alice C. Henderson. New York, 1923. (The Macmillan Company.)

Contains: "A Woman and Her Dead Husband;" "Fireflies in the Corn;" "Green;" "Grief;" "Service of All the Dead;" "Nostalgia;" "A Baby Asleep after Pain;" "Tommies in the Train;" "Resurrection," by Mr. Lawrence.

All but one of these poems were evidently reprinted from *Poetry*, edited by the compilers of *New Poetry*. All but "Resurrection" have been printed in certain of Mr. Lawrence's volumes of verse: namely, *Amores, Look! We Have Come Through! New Poems,* and *Bay.*

BEST POEMS OF 1923

BEST POEMS OF 1923. Edited by L. A. G. Strong. Boston (1924). (Small, Maynard and Company.)

Contains: "The Evening Land," by Mr. Lawrence. Reprinted from *Birds, Beasts and Flowers.*

THE LITTLE BOOK OF MODERN BRITISH VERSE

THE LITTLE BOOK OF MODERN BRITISH VERSE. Edited by Jessie B. Rittenhouse. Boston and New York, 1924. (Houghton Mifflin Company.)

Contains: "Gloire de Dijon;" "A Baby Asleep after Pain;" "Nostalgia;" "Snake," by Mr. Lawrence. Reprinted from *Look! We Have Come Through! Bay*, and *Birds, Beasts and Flowers.*

SECOND SELECTIONS FROM MODERN POETS

SECOND SELECTIONS FROM MODERN POETS. Made by J. C. Squire. London (1924). (Martin Secker.)

Contains: "Kangaroo;" "Snake;" "Man and Bat," by Mr. Lawrence. All of these poems were reprinted from *Birds, Beasts and Flowers.*

CONTRIBUTIONS TO BOOKS

II. PROSE

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II. PROSE

GREAT MODERN ENGLISH STORIES

GREAT MODERN ENGLISH STORIES: An Anthology. Edited by E. J. O'Brien. New York, 1919. (Boni and Liveright.)

Contains: "A Sick Collier," by Mr. Lawrence. This story was reprinted from *The Prussian Officer.*

ALL THINGS ARE POSSIBLE

1920

ALL THINGS ARE POSSIBLE / By Leo Shestov / Authorised Translation / By S. S. Koteliansky / With a Foreword by / D. H. Lawrence / London: Martin Secker

COLLATION: — pp. 248, consisting of half-title (verso blank), pp. (1, 2); title-page, as above (with *First published in England, 1920* on verso), pp. (3, 4); biographical and bibliographical *Note* (verso blank), pp. (5, 6); *Foreword*, pp. 7-12; divisional fly-leaf, with *Part I / Zu fragmentarisch ist Welt und Leben. / H. Heine.* on recto (verso blank), pp. (13, 14); text, pp. 15-(244). Printers' imprint, beneath thin line, at foot of p. (244) as follows: *The London and Norwich Press, Limited, London and Norwich, England* Pp. (245-248) blank.

Crown 8vo, 7½×5; issued in purple cloth; front and back covers blank; backbone has white paper title-and-name label lettered across in purple as follows: *All / Things Are / Possible /* (diamond) */ Shestov* Top edges cut; fore edges unopened; bottom edges untrimmed. End-papers white.

To this volume Mr. Lawrence contributed the "Foreword," which occupies pages 7-12.

THE NEW KEEPSAKE FOR THE YEAR 1921

Published December 1920

THE NEW (*two vertical lines*) LE NOUVEAU / KEEPSAKE / FOR (*two vertical lines*) POUR / THE YEAR (*two vertical lines*) L'ANNEE / 1921 / Edited by / X. M. Boulestin / With Plates Selected by / J. E. Laboureur / Published for X. M. Boulestin, 102, George Street / Portman Square, W., by the Chelsea Book Club / 65, Cheyne Walk, S. W. / London (*two vertical lines*) Paris

A note must suffice to describe this very beautiful anthology of English and French verse, prose, woodcuts, etchings, etc. The edition of *The New Keepsake* was limited to 620 copies for general distribution; 50 copies on Japanese vellum, numbered from 1 to 50; 20 copies on blue vellum, numbered from 51 to 70; 550 copies on hand-made paper, numbered from 71 to 620. The blue vellum copies were bound in black buckram, lettered in pink; those on hand-made paper were done in yellow buckram, lettered in black. I have not seen a copy of this book on

Japanese vellum. Copies on this and blue vellum are, in the nature of things, now very scarce; but the cheapest form of the book can still be bought from dealers at a nominal advance over publication price, which was 18s. 6d.

"Adolf," Mr. Lawrence's contribution to *The New Keepsake*, occupies pages 19-33. It is a beautiful story — one which should certainly find a place in some future collection of his shorter pieces. "Adolf" was published in the *Dial*, September, 1920.

THE GENTLEMAN FROM SAN FRANCISCO

1922

THE GENTLEMAN FROM / SAN FRANCISCO / AND OTHER STORIES / By / I. A. Bunin / Translated from the Russian by / S. S. Koteliansky and Leonard Woolf / Published by Leonard & Virginia Woolf at / The Hogarth Press, Paradise Road, Richmond / 1922

COLLATION: — pp. vi (preceded by leaf with signature *a* on recto, verso blank) + 88, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (with *Printed in Great Britain / by / William Clowes and Sons, Limited, / London and Beccles.* on verso), pp. (iii, iv); table of *Contents* (verso blank), pp. v, (vi); text, pp. 1-86. P. (87) is occupied by list of *Previous Publications* of the Hogarth Press; p. (88) has announcements of *Forthcoming Publications* of the same. On title-page is tipped-in an erratum *Note* as follows: *The first story in this book "The Gentleman / from San Francisco" is translated by D. H. / Lawrence and*

S. S. Koteliansky. Owing to / a mistake Mr. Lawrence's name has been / omitted from the title-page. The three other / stories are translated by S. S. Koteliansky and / Leonard Woolf.

Crown 8vo, $7\frac{1}{8}\times4\frac{3}{4}$; issued in decorated boards, with white paper title-and-name label on front cover lettered in black as follows: (a line) / *The Gentleman from* / (small ornament) *San Francisco* (small ornament) / *and Other Stories.* / (small ornament) / *I. A. Bunin.* / (a line). Paper label down the back lettered in black: *The Gentleman from San Francisco. I. A. Bunin.* Back cover blank. All edges cut flush with boards. End-papers white.

Mr. Lawrence's contribution to this volume is pointed out in the erratum note quoted in the collation.

THE NEW DECAMERON

1922

THE NEW DECAMERON / The Third Volume, Containing / Stories by / Compton Mackenzie / J. D. Beresford / D. H. Lawrence / Desmond Coke / Michael Sadleir / Norman Davey / Storm Jameson / Robert Keable / V. Sackville West / and / Bill Nobbs / Oxford / Basil Blackwell / 1922

COLLATION: — pp. viii+232, consisting of half-title (verso blank), pp. (i, ii); title-page, as above (verso blank), pp. (iii, iv); table of *Contents*, pp. v, vi; *A Note in Summary of / What Has Gone Before*, pp. vii, viii; text, pp. (1)-(231). Printers' imprint at foot of p. (231) as follows: *Printed in Great Britain by Ha-*

zell, Watson & Viney, Ld., / London and Aylesbury. P. (232) is occupied by advertisements of four books published by Basil Blackwell.

Crown 8vo, $7\frac{5}{8}\times5$; issued in light blue boards, with natural linen cloth back; front and back covers blank; backbone has white paper title-and-name label lettered across in dark blue as follows: *The New* (small ornament) / *Decameron* / (small ornament) / *Compton Mackenzie / J. D. Beresford / D. H. Lawrence / Michael Sadleir / Robert Keable / and Others* / (small ornament). Top edges unopened; fore edges uncut and in part unopened; bottom edges untrimmed. End-papers white.

Three volumes of *The New Decameron*, an interesting anthology of modern prose tales, have thus far been published. To the third of these volumes Mr. Lawrence contributed one of the greatest of his short stories — "Wintry Peacock," which occupies pages 123-146. Although this story was included in *England, My England*, its first appearance between boards was as a part of the above collection. Mr. Lawrence did not contribute to the first two volumes of *The New Decameron.*

GEORGIAN STORIES

GEORGIAN STORIES. Selected by E. M. London, 1922. (Chapman and Hall.)

Contains: "The Shadow in the Rose Garden," by Mr. Lawrence. Reprinted from *The Prussian Officer.*

THE BEST BRITISH SHORT STORIES FOR 1923

THE BEST BRITISH SHORT STORIES FOR 1923. Selected by Edward J. O'Brien and John Cournos. Boston (1924). (Small, Maynard and Company.)

Contains: "The Horse-Dealer's Daughter," by Mr. Lawrence. Reprinted from *England, My England.*

STORIES FROM THE DIAL

Published August 1924

(*Ornament across top*) STORIES / FROM / THE DIAL / (*publisher's device*) / Lincoln MacVeagh / The Dial Press / New York (*dot*) MCMXXIV / (*ornament across bottom*)

COLLATION: — pp. vi+330, consisting of half-title (with list, dated *1924*, of four books published *At the Sign of / The Cupid and Lion* on verso), pp. (i, ii); title-page, as above (with *Copyright, 1924, / By Dial Press, Incorporated / Printed in U. S. A. / Vail-Ballou Press, Inc. / Binghampton and New York* on verso), pp. (iii, iv); table of *Contents* (verso blank), pp. (v, vi); divisional half-title (verso blank), pp. (1, 2); text, pp. 3-321; p. (322) blank. Divisional fly-leaf, with *Appendix* on recto (verso blank), pp. (323, 324); Appendix, pp. 325-330.

Crown 8vo, $7\frac{1}{2}\times5$; issued in batik boards, with dark blue cloth back, approximating half-cloth; front and back covers blank; backbone lettered across in gilt as follows: *Stories / from the / Dial* / (small ornament) / (publisher's device) / *The Dial Press* Top edges yellow and

cut; fore and bottom edges untrimmed. End-papers fawn-colored.

Mr. Lawrence is represented in this volume by "Rex," a dog story, which was published in the *Dial*, February, 1921.

The appendix of *Stories from the Dial* gives brief accounts of the authors represented in the anthology, together with check-lists of their principal works. The bibliographical note on Mr. Lawrence is very inaccurate.

MEMOIRS OF THE FOREIGN LEGION

Published September 1924

MEMOIRS OF THE / FOREIGN LEGION / By / M. M. / With an Introduction by / D. H. Lawrence / 1924 / (*a line*) / London: Martin Secker

COLLATION: — pp. 320, consisting of two blank leaves, pp. (1-4); half-title (verso blank), pp. (5, 6); title-page, as above (with *London : Martin Secker (Ltd.) / 1924* at foot of verso), pp. (7, 8); divisional fly-leaf, with *Introduction* on recto (verso blank), pp. (9, 10); *Introduction*, pp. 11-94; pp. (95, 96) blank; divisional half-title, with signature *G* (verso blank), pp. (97, 98); *Publisher's Note* — in all eight lines (verso blank), pp. (99, 100); text, pp. 101-(320). Printers' imprint at foot of p. (320) as follows: *Printed in Great Britain at / The Mayflower Press, Plymouth. William Brendon & Son, Ltd.*

Crown 8vo, $7\frac{1}{2}\times5$; issued in black cloth; front cover let-

tered in gilt as follows: *Memoirs of the Foreign Legion / By M. M.* Backbone lettered across in gilt: *Memoirs / of the / Foreign / Legion /* (small ornament) */ M. M. / Secker.* Back cover blank. Top edges red and cut; fore edges rough trimmed; bottom edges untrimmed. End-papers white.

To this volume Mr. Lawrence contributed a long and brilliant introduction; presumably, the editorial responsibility for the book was also largely his — in all, an item of the first importance.

THE SHORT STORY'S MUTATIONS

THE SHORT STORY'S MUTATIONS. Frances Newman. New York, 1924. (B. W. Huebsch.)

Contains: "The Shades of Spring," by Mr. Lawrence. This story was reprinted from *The Prussian Officer.*

CONTRIBUTIONS TO PERIODICALS

I. POETRY

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I. POETRY

* The notes in this section, so far as they assign or do not assign the various contributions to Mr. Lawrence's books, must be understood to refer to titles rather than to the selections themselves. No consistent effort has been made to ascertain how many of the unassigned contributions appear in the books under new titles. Some do so appear and are noted, but my knowledge of them is the result of casual reading rather than deliberate investigation.

I. POETRY

"A Still Afternoon" (—"Dreams Old and Nascent:" I. "Old," II. "Nascent;" "Discipline;" "Baby Movements:" I. "Running Barefoot," II. "'Trailing Clouds'"). *English Review*, November, 1909. Included, with the exception of the last, in *Amores*.

These poems constitute Mr. Lawrence's first real appearance in print. Before them, he says, "there was a youthful story in the bad grey print of a provincial newspaper — under a *nom de plume*. But, thank God, that has gone to glory in the absolute sense."

"Night Songs" (—"Workaday Evenings:" I. "Yesternight," II. "To-morrow Night;" "Rebuked;" "Wakened;" "At the Window"). *English Review*, April, 1910. "At the Window" was included in *Amores*.

"Three Poems" (—I. "Tired of the Boat," II. "Sigh No More," III. "Ah, Muriel!"). *English Review*, October, 1910. "Sigh No More" was included in *New Poems*.

"Lightning;" "Violets." *Nation* (London), November 4, 1911. The first included in *Love Poems*; the second in *New Poems*.

"The Schoolmaster" (—I. "Morning," "Afternoon"). *Saturday Westminster Gazette*, May 11, 1912.

"The Schoolmaster" (—II. "The Last Lesson"). *Saturday Westminster Gazette*, May 18, 1912. Included in *Love Poems*, under the major caption "Afternoon in School."

"The Schoolmaster" (—III. "Evening," IV. "The Punisher"). *Saturday Westminster Gazette*, May 25, 1912. "The Punisher" was included in *Amores*.

"The Schoolmaster" (—V. "A Snowy Day at School," VI. "The Best of School"). *Saturday Westminster Gazette*, June 1, 1912. Included in *Love Poems*.

"Snap-Dragon." *English Review*, June, 1912. Included in *Amores*.

"Green;" "All of Roses;" "Fireflies in the Corn;" "A Woman and Her Dead Husband;" "The Wind, the Rascal;" "The Mother of Sons;" "Illicit;" "Birthday." *Poetry*, January, 1914. The first three poems and the seventh were included in *Look! We Have Come Through!* — the second having become "River Roses" and the seventh "On the Balcony." The fourth, in *New Poems*, became "The Bitterness of Death."

"Two Poems" (—"Twilight;" "Meeting among the Mountains"). *English Review*, February, 1914. These titles do not occur in any of Mr. Lawrence's books of poetry.

"Grief;" "Memories;" "Weariness;" "Service of All the Dead;" "Don Juan;" "Song." *Poetry*, December, 1914. Of these poems, "Service of All the Dead" and "Don Juan" were included in *Look! We Have Come Through!* — the former having become "Giorno dei Morti."

"Last Words to Miriam." *Poetry Journal*, December, 1916. Included in *Amores*.

"Resurrection." *Poetry*, June, 1917. This title does not occur in any of Mr. Lawrence's books of poetry.

"Three Poems" (—"The Sea;" "Constancy of a Sort;" "Frost Flowers"). *English Review*, September, 1917. The first and the last were included in *Look! We Have Come Through!*

"War-baby;" "Town;" "After the Opera." *English Review*, June, 1918. All of these poems were included in *Bay*.

"Moonrise;" "People." *Poetry*, July, 1918. Included in *Look! We Have Come Through!*

"Poems" (—"Tommies in the Train;" "War-baby;" "Obsequial Chant;" "Bread upon the Waters;" "Pentecostal;" "Nostalgia"). *Poetry*, February, 1919. All of these poems were included in *Bay*, but "Pentecostal" was renamed for this volume and became "Shades."

"War Films" (—"Mother's Son in Saloniki;" "Casualty;" "Message to a Perfidious Soldier;" "The Jewess and the V. C.;" "Sighs;" "The Child and the Soldier;" "Zeppelin Nights;" "Daughter of the Great Man;" "Prisoner at Work in a Turkish Garden;" "Mourning;" "The Grey Nurse;" "Neither Moth Nor Rust"). *Poetry*, July, 1919. These titles do not occur in any of Mr. Lawrence's books of poetry.

"The Little Town at Evening." *Monthly Chapbook*, July, 1919. Included in *Bay*.

"Medlars and Sorb-apples." *New Republic*, January 5, 1921. Included in *Birds, Beasts and Flowers*.

"The Revolutionary." *New Republic*, January 19, 1921. *Literary Digest*, October 29, 1921. Included in *Birds, Beasts and Flowers*.

"Pomegranate." *Dial*, March, 1921. Included in *Birds, Beasts and Flowers*.

"Apostolic Beasts" (—"Saint Mark;" "Saint Luke;" "Saint John"). *Dial*, April, 1921. Included in *Birds, Beasts and Flowers*.

"Humming-Bird." *New Republic*, May 11, 1921. *Nation*, October 10, 1923. *Literary Digest*, October 20, 1923. *Bookman*, January, 1924. Included in *Birds, Beasts and Flowers*.

"Mosquito." *Bookman*, July, 1921. Included in *Birds, Beasts and Flowers*.

"Snake." *Dial*, July, 1921. Included in *Birds, Beasts and Flowers.*

"Medlars and Sorb-apples;" "Pomegranate." *English Review*, August, 1921. Included in *Birds, Beasts and Flowers.*

"The Revolutionary." *English Review*, September, 1921. Included in *Birds, Beasts and Flowers.*

"Snake." *London Mercury*, October, 1921. Included in *Birds, Beasts and Flowers.*

"Almond Blossom." *English Review*, February, 1922. Included in *Birds, Beasts and Flowers.*

"Fish." *English Review*, June, 1922. Included in *Birds, Beasts and Flowers.*

"Fish" (Excerpts), *Literary Digest*, July 8, 1922.

"Bat;" "Tortoises;" "Baby Tortoise." *English Review*, November, 1922. All included in the English edition of *Birds, Beasts and Flowers.* The tortoise poem was, in effect, reprinted from *Tortoises*, New York, 1921.

"The Evening Land;" "Turkey-Cock." *Poetry*, November, 1922. Included in *Birds, Beasts and Flowers.*

"Bat." *Literary Review*, December 30, 1922. Included in *Birds, Beasts and Flowers.*

"St. Matthew." *Poetry*, April, 1923. Included in *Birds, Beasts and Flowers.*

"Elephant." *English Review*, April, 1923. Included in *Birds, Beasts and Flowers.*

"Nostalgia." *Palms*, Midsummer, 1923. Reprinted from *Bay.*

"Three Poems" (—"Cypresses;" "Saint Matthew;" "Spirits Summoned West"). *Adelphi*, October, 1923. All included in *Birds, Beasts and Flowers.*

"Poems" (—"Bare Almond Tree;" "Tropic;" "Humming-Bird;" "Peace"). *Nation*, October 10, 1923. All included in *Birds, Beasts and Flowers.*

"Peace." *Literary Digest*, October 20, 1923. Included in *Birds, Beasts and Flowers.*

"Autumn in New Mexico." *Palms*, Autumn, 1923. Included in *Birds, Beasts and Flowers* under the title "Autumn in Taos."

"Four Poems" (—"Bombardment;" "After the Opera;" "The Little Town at Evening;" "Last Hours"). *Palms*, Christmas, 1924. All of these poems were reprinted from *Bay.*

CONTRIBUTIONS TO PERIODICALS

II. PROSE

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"Goose Fair." *English Review,* February, 1910. Included in *The Prussian Officer.*

"Odour of Chrysanthemums." *English Review,* June, 1911. Included in *The Prussian Officer.*

"A Fragment of Stained Glass." *English Review,* September, 1911. Included in *The Prussian Officer.*

"Second Best." *English Review,* February, 1912. Included in *The Prussian Officer.*

"The Miner at Home." *Nation* (London), March 16, 1912. A short prose study.

"Christs in the Tyrol." *Saturday Westminster Gazette,* March 22, 1912. Included in *Twilight in Italy.*

"German Impressions"—I. "French Sons of Germany." *Saturday Westminster Gazette,* August 3, 1912.

"German Impressions"—II. "Hail in the Rhineland." *Saturday Westminster Gazette,* August 10, 1912.

"The Georgian Renaissance." *Rhythm,* March, 1913. Review of *Georgian Poetry* (1911-1912).

"The Soiled Rose." *Forum,* March, 1913. Included in

The Prussian Officer, under the title "The Shades of Spring."

'The Soiled Rose." *Blue Review*, May, 1913.

"German Books"—"Thomas Mann." *Blue Review*, July, 1913. A short critical essay.

"Derelict." *Forum*, September, 1913. From *Sons and Lovers* (Chapter XV).

"Italian Studies." *English Review*, September, 1913. Included in *Twilight in Italy*.

"Strike Pay"—I. "Her Turn." *Saturday Westminster Gazette*, September 6, 1913.

"Strike Pay"—II. "Ephraim's Half-Sovereign." *Saturday Westminster Gazette*, September 13, 1913.

"Vin Ordinaire." *English Review*, June, 1914. Included in *The Prussian Officer*, under the title "The Thorn in the Flesh."

"Honour and Arms." *English Review*, August, 1914. Title changed to "The Prussian Officer;" included in the volume thus named.

"Honour and Arms." *Metropolitan*, November, 1914.

"England, My England." *English Review*, October, 1915. Included in volume thus named.

"The Crown." In three parts. *The Signature*, October 4, 18, and November 4, 1915. This exceedingly scarce item has never been reprinted. The little magazine in

which it appeared suspended after the third number. In addition to this longish essay by Mr. Lawrence, *The Signature* contains two stories, "Autumns" and "The Little Governess," in two parts, by Matilda Berry (Katherine Mansfield); and "There Was a Little Man," in three parts, by Mr. John Middleton Murry. The magazine contains contributions by these three writers only.

"The Thimble." *The Seven Arts*, March, 1917.

"Samson and Delilah." *English Review*, March, 1917. Included in *England, My England.*

"England, My England." *Metropolitan*, April, 1917.

"The Reality of Peace." In four parts. *English Review*, May, June, July, and August, 1917.

"The Mortal Coil." *The Seven Arts*, July, 1917.

"Love." *English Review*, January, 1918.

"Life." *English Review*, February, 1918.

"Introduction to Studies in Classic American Literature" —(i) "The Spirit of Place." *English Review*, November, 1918. Included in *Studies in Classic American Literature.* Before their appearance in this book practically all of the "Studies" here listed were severely revised, and other essays were added.

"Studies in Classic American Literature"—(ii) "Benjamin Franklin." *English Review*, December, 1918. Included in *Studies in Classic American Literature.*

"Studies in Classic American Literature"—(iii) "Henry

St. John de Crèvecœur." *English Review*, January, 1919. Included in *Studies in Classic American Literature.*

"Studies in Classic American Literature"—(iv) "Fenimore Cooper's Anglo-American Novels." *English Review*, February, 1919. Included in *Studies in Classic American Literature.*

"Studies in Classic American Literature"—(v) "Fenimore Cooper's Leatherstocking Novels." *English Review*, March 1919. Included in *Studies in Classic American Literature.*

"Studies in Classic American Literature"—(vi) "Edgar Allan Poe." *English Review*, April, 1919. Included in *Studies in Classic American Literature.*

"Tickets, Please." *Strand*, April, 1919. Included in *England, My England.*

"Studies in Classic American Literature"—(vii) "Nathaniel Hawthorne." *English Review*, May, 1919. Included in *Studies in Classic American Literature.*

"Studies in Classic American Literature"—(viii) "The Two Principles." *English Review*, June, 1919.

"The Eleventh Commandment." *Metropolitan*, August, 1919. Title changed to "Tickets, Please;" included in *England, My England.*

"The Poetry of the Present." *The Playboy*, Numbers 4-5 (undated). Included, as the preface, in the American edition of *New Poems.*

"The Blind Man." *English Review*, July, 1920. Included in *England, My England.*

"The Blind Man." *Living Age*, August 7, 1920. Reprinted from the *English Review.*

"Adolf." *Dial*, September, 1920. Included in *The New Keepsake for the Year 1921.*

"America, Listen to Your Own." *New Republic*, December 15, 1920.

"Rex." *Dial*, February, 1921. Included in *Stories from the Dial*, where it first appeared between boards.

"Whitman." *Nation* (London), July 23, 1921. Included in *Studies in Classic American Literature.*

"Wintry Peacock." *Metropolitan*, August, 1921. Included in *England, My England*, also in *The New Decameron,* Volume III, where it first appeared between boards.

"Sea and Sardinia: As Far As Palermo." *Dail,* October, 1921. Included in *Sea and Sardinia.*

"Sea and Sardinia: Cagliari." *Dial*, November, 1921. Included in *Sea and Sardinia.*

"Fannie and Annie." *Hutchison's*, November 21, 1921. Included in *England, My England.*

"The Gentleman from San Francisco." By I. Bunin. Translated by Samuel Solomonovich and D. H. Lawrence. *Dial*, January, 1922. Included in *The Gentleman from San Francisco and Other Stories.*

"Episode." *Dial*, February, 1922. From *Aaron's Rod* (Chapter xiv).

"A Sick Collier." *Pearson's* (American), February, 1922. Reprinted from *The Prussian Officer.*

"The Horse-Dealer's Daughter." *English Review,* April, 1922. Included in *England, My England.*

"The Fox." Four parts. *Dial*, May, June, July, and August, 1922. Included in *The Ladybird* (London), and *The Captain's Doll* (New York).

"Monkey-Nuts." *Sovereign*, August 22, 1922. Included in *England, My England.*

"A Letter." *Laughing Horse*, Number 4 (undated). This epistolary *coup de grâce*, delivered against Mr. Ben Hecht's *Fantazius Mallare*, was held to be *contra bonos mores* by the authorities of the University of California; and the owners of *The Laughing Horse* were asked to find another box-stall for their *étalon intrepide.* Denied campus fodder, the cachinating steed roamed a while the great open spaces of the Southwest, where horses *are* horses. He is now at Santa Fe, New Mexico. Number four of *The Laughing Horse* is excessively scarce.

"Certain Americans and an Englishman." New York *Times Magazine*, December 24, 1922.

"Indians and an Englishman." With painting of D. H. Lawrence, by Jan Juta. *Dial*, February, 1923.

"Taos." *Dial*, March, 1923. This and the other unassigned essays, above and below, dealing with the Indians

and other aspects of American life, are, of course, still uncollected.

"Surgery for the Novel — or a Bomb." *International Book Review*, April, 1923.

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